

Shirley ABICAIR

Shirley, born 1931 in Australia, began singing seriously as a means of supplementing her income while she was a student at Sydney University. She appeared at private parties and other functions and usually accompanied herself on the zither. At least everybody thought she played a zither (probably very few people had ever seen one) but it was in fact a much simpler instrument, an autoharp. Entering talent contests won her the chance to appear on Australian radio. Night club work followed and, in December 1952, she decided to take the chance and came to England. Within days of arriving in London, Shirley broadcast on a radio programme of Commonwealth artists. Geraldo heard her, helped to arrange further work and on 20th January 1953 she made her first television appearance on a show from the Nuffield Centre. Geraldo's brother Sid Bright became her accompanist on many TV and cabaret appearances. More radio and TV bookings quickly followed as this young Australian girl and her zither became a big favourite of the British public. It wasn't long before she was making her first record 'I'd love to fall asleep' for Decca, not a resounding success and as no follow up came on that label Shirley moved over to Parlophone in 1954.

Over Christmas 1953 Shirley was playing 'Cinderella' at Brixton Empress Theatre, however television was to become her most popular medium. She had her own 'Shirley Abicair's Magic Carpet' series, which featured songs from around the world and was also a great favourite on shows for children, reading stories to her own musical accompaniment. Roy Plumley invited her onto his desert island during July 1956 for an edition of BBC radio's 'Desert Island Discs'. Shirley's choice of eight records included three classical and four jazz. Cabaret, her other forte, at venues like the Savoy Hotel found her brand of cheerful folk songs going down well with diners. Shirley appeared in Norman Wisdom's film 'One Good Turn' and played her zither over the credits of the 1956 film 'Smiley', a song she also put onto disc.

By the close of the fifties Shirley's audience was world wide, as she travelled between her native Australia, Britain, the U.S. and even Russia, where she toured in 1962. During 1966 Shirley visited troop bases in Malaya with comedian Frankie Howerd, with a film of the tour later being screened on TV as 'East of Howerd'.

On the record scene a half dozen singles for Parlophone, mainly aimed at the junior listener, were followed by a couple of Pye discs of a more sophisticated nature. She also recorded several EP's and LP's on the Fontana label.

After a spell living in America Shirley moved back to London, where I believe she still resides.

Shirley Abicair Recordings

DECCA

F 10078 Mar 53 'I'd love to fall asleep / Your mother and mine'

PARLOPHONE

R 3939 Nov 54 'Careless love / I'll be true'
R 3962 Jan 55 'Botany bay / Eh! cumpari'
R 4111 Dec 55 'Christmas alphabet / I love you fair

dinkum'

R 4150 Mar 56 'Willie can / Happy trails'
R 4197 Jly 56 'Smiley / Little boy fishing'
R 4347 Sep 57 (with Humphrey Lyttleton) 'Where the sun

always shines /

Bimini'
PYE

7N17119 66 'Flowers never bend with rainfall / I know'
7N17389 67 'So goes love / Carnival'

PICCADILLY

7N35364 Feb 67 'Am I losing you / I will be there'
7N35383 Jun 67 'You can't hide a broken heart / This girl'

Paul ADAM

Paul Adam and his Mayfair Music spanned three decades as a popular London night club band. Paul was also, during the late forties and fifties, a regular presenter of the BBC record request programme 'Housewives Choice'.

Born Carl Tauber, in London in 1914 of Polish - Austrian parents, he learned violin and later began his professional career with the Teddy Joyce Orchestra. In 1938, having adopted a more conventional name, he was leading the resident band at the Trocadero Restaurant Piccadilly Circus, where with his suave friendly manner he was also introducing the acts on the nightly Trocacabaret. Paul appeared in two late 1930's films, as a French bandleader in 'The Academy Decides' and a night club compere in 'Overcoat Sam'.

In 1942 he was resident at the Mirabelle Club as Paul Adam and his Mayfair Music, but by November 1946 had moved to the Milroy Club where his vocalist was Nadia Dore, while he would often sing the occasional song himself.

Being resident in London, Paul was always available for radio work, his broadcasts always highlighted by the strong personality of his own announcements. From February 1948 he had his own Monday night series 'Paul Adam Entertains' and from May was on air every Tuesday afternoon with vocalist Bette Roberts. He also aired Saturday nights on 'The Golden Slipper Club' and about this time began his long association with 'Housewives Choice'. During the forties, the band recorded for Decca, Columbia and Regal Zonophone.

After over two years at The Milroy Club, Paul quit in March 1949 - the management put Russ Allen bassist-vocalist with the band in his place as leader of the new outfit. Paul and his Mayfair Music had been booked into the Astor Club playing opposite the Edmundo Ros Band - the pair worked together on radio's 'Golden Slipper Club' (a show with a dancing audience broadcast live from the BBC's Paris studio in Regent Street). Paul had a spell at the Colony Restaurant (doubling with the Astor as they were now both in the same premises in Berkeley Square) before returning again to the Milroy in 1951, as musical director.

In July 1951 he began a new mid-day radio series 'Turn on the Music' with Diana Coupland as vocalist, and the following month made his television debut, also with Diana adding the vocals. Of this radio programme, the Melody Maker reviewer reported, "much to my dismay the show is filled more with comedy and merriment than

music". True, Paul's outlook on life was to enjoy oneself while ensuring those around you did likewise, but this philosophy was to land him in court in an action against unfair dismissal from the Astor Club. Having returned to the Astor at the end of April 1952, swopping with the Frank Weir Sextet who went to the Milroy, it was only a few months before his contract was abruptly cancelled. In court the Astor management claimed Paul spent more time socialising with the customers than he did leading his musicians. His counter-claim was unsuccessful, but this was Paul's style. He considered his value as host equal to that of bandleader.

Following the incident and perhaps to prove a point, Paul took his Music on a tour of the variety halls with a comedy and music act. But his true home was London's clubland and he was soon back at the Milroy. During 1954 the band appeared in the revue 'Paris 90' at St. Martin's Theatre while still doing their club work after the show.

Leading his band at the Milroy or a small group at its sister club, Les Ambassadeurs, was to occupy Paul through to the seventies. He died about 1978

Paul Adam Mayfair Music Recordings
DECCA

F 8560 Sep 45 'Softly as in a morning sunrise / There I've

said it again (v. Paul

Carpenter)

REGAL ZONOPHONE

MR 3794 Oct 47 'A Mayfair Medley - You are too beautiful /

Dancing on the ceiling / With a song

in my heart

/ Top hat / I've got you under my

skin /

I

won't dance'

MR 3820 Jun 49 'Put your shoes on Lucy / The echo told me a lie'

(both v. Bette

Roberts)

MR 3821 Jly 49 'Red roses for a blue lady (v. Frank Holmes)

/ Portrait

of Jennie'

PARLOPHONE

F 2281 Mar48 'Smoke, smoke, smoke / The old music master'

F 2285 Apl 48 'The mermaid song /

Ain't nobody here but us

chickens'

COLUMBIA

DB 2395 Apl 48 (with Greta Gynt) 'Lady Spiv'

FB 3511 Aug 49 'Cannibal's menu (v. Paul Adam) / Church

bells on Sunday morning (v. Rita

Williams)

FB 3532 Nov 49 'Some day my heart will awake / Two lips' (both v. Rita

Williams)

FB 3546 Jan 50 'In the chapel of San Remo (v. Des Williams) /

Dry Bones (v. The Three

Shadows)

FB 3558 Apl 50 'I'd've baked a cake (v. Paul Adam) /

Way back home (v. Des

Williams)

Cliff ADAMS

One of the original Stargazers vocal group, Cliff was still leading his Singers over fifty years later. Born in East Ham in London in 1923, he began his singing in the local church choir. He was also a fine pianist, trombonist and arranger and during the late forties Cliff had two years as pianist-arranger with the Leslie Douglas Orchestra and also broadcast with Vic Lewis as one of The Skymasters vocal quartet (the other members being Pearl Carr, Jerry Alvaraz and Jimmy Mack). Early in 1948 he married West End mannequin Maureen Sibert at St. Barnabas Church, London.

An interest in vocal arrangements led him to become, in 1949, a founder member of The Stargazers vocal group, popular on radio and record all through the 1950's. Cliff also had a professional interest in the music publishing company Campbell Connolly, where he was staff arranger. He later became chief of Bluebird Music where he was joined by fellow Stargazer Bob Brown.

During the early days of the BBC Show Band shows the Stargazers were the regular vocal group, before the Johnston Singers formed by Johnny Johnston and later usually referred to as the Show Band Singers became the mainstay vocal group on the shows. When in 1957 the Show Band was disbanded Cliff took over this 12 male 4 female group and renamed The Adams Singers they appeared on the radio series 'Holiday Playhouse' from 6th July 1957. The Cliff Adams singers then began turning up in various guises - they were The Town Criers for Eamonn Andrews 'Toast of the Town' series and were The Granadiers on numerous shows for Granada TV.

By 1959 Cliff had given up membership of The Stargazers in favour of his own group. It was this year that saw the beginning of a radio series which was still running decades later. Advertised as "a new series with songs simply sung for song lovers", 'Sing Something Simple' first took to the air in July 1959 and soon became established in its early Sunday evening spot, continuing until Cliff's death in 2001. Musical backing throughout the series came from accordionist Jack Emblow and his Quartet. The programme spawned several LP's.

(Cliff) Adams Singers Recordings

PYE INTERNATIONAL

7N 25033 Aug 59 'Morgen / Two blue pigeons' (acc by Cliff

Adams Orch)

7N 25056 Mar 60 '(CA Orch) The Lonely Man theme /

Trigger happy' PALETTE

PG 9007 Nov 60 'Daughter of the king / Secret star' PG 9027 Nov 61 (with Tony Dunning) 'Under Moscow skies'

COLUMBIA

DB 4709 Oct 61 'Lullaby of birdland / Tumbling

tumbleweed'
M.C.A.

MU 1047 68 'Across the river / Take those
lips away'

THAMES

TH 502 77 'Walton`s theme / Chelsea china'

Larry ADLER

The man who probably did more to change the mouth-organ - the name he preferred rather than harmonica - from being just a toy into a serious musical instrument, Larry was born in March 1914 at Baltimore U.S.A. Self taught he learnt to play from listening to radio and records and it wasn't until the mid-forties that he could read music, only making the effort after a concerto had been specially written for him by Frenchman Jean Berger.

As soon as he left school Larry, short and slightly built, began work as a professional musician. His father was a plumber and Larry had decided long before that he had no intention of soiling his hands in any labouring job. He admitted that he was always a bit of a snob. Aged only 14 and without his parents knowledge he caught a train to New York where, with the help of a musician friend, he secured work with the Paramount Theatre group touring in vaudeville. At ease with both the classics and popular music, it's not surprising how quickly he rose to the top.

Larry came to London in 1935 to appear in C. B. Cochran`s show 'Streamline', liked it here and over the following decade made many visits. But it was the late forties McCarthy communist witch-hunt, that blacklisted him - although he said he was never a communist, that caused him to live permanently in Britain. Of course he later often returned to the States to perform, as he did to many other countries around the world. An ardent name-dropper, Larry during his life worked with and was a friend of many of the great musicians and big film stars of his era. He loved to boast of being probably the only living person to have played Gershwin's 'Rhapsody in blue' accompanied by the composer.

During his early days Larry appeared on film playing with the legendary Duke Ellington and in a Busby Berkeley sequence where his illuminated hands filled the screen, but the film connection we most remember him for is his brilliant theme music for the 1953 British film 'Genevieve'.

A tennis fanatic, he was also a prolific writer and talker, usually about himself. Larry died aged 87 on 6th August 2001.

Larry Adler Recordings

REGAL ZONOPHONE

MR 1842 Sep 35 'Sophisticated lady (*with clarinet & inst acc*) /

 Tiger rag (*v.Larry Adler with
violin & inst acc*)'

MR 1883 Sep 35 'Solitude (*with clarinet & inst acc*) /
St. Louis

 blues (*v.LA with violin
& inst acc*)'
REX

8598 Sep 35 'South American Joe / ?'
8959 Jan 37 'Stardust / St. Louis blues' (*with orch acc*)

COLUMBIA

DX 786 Jly 37 (*with Carroll Gibbons orch on a tribute to
George*

Gershwin)

FB 1776 Sep 37 'Caravan / Night and day - Tiger rag'
(*orch acc*)

FB 1911 Jan 38 'Creole love call / Stormy weather' (*orch
acc*)

DB 5037 Jun 38 'Lover come back to me / I got rhythm'
(*acc by*

Quintette of Hot Club

of France)

DB 5047 Jun 38 'Body and soul / My melancholy baby' (*acc
by*

Quintette of Hot Club

of France)

DX1861 Dec 52 (*with string orch. con. by Sir Malcolm
Sargent*)

'Romance for Harmonica' *by*

Vaughan Williams

DB3327 Aug 53 'Genevieve waltz /

Genevieve love theme &

blues

H.M.V.

B10672 54 'La mer / Shadow waltz'

POP405 57 'Weeping willows / Theme on four notes'

R.C.A.

1622 67 'Jersalem / Sharm Ei Sheikh'

Alyn AINSWORTH

Alyn, born in Bolton in 1924, studied guitar as a lad and also appeared with the Herman Darewski Orchestra as a boy soprano. Working pre-war in Geraldo`s Bond Street office, as a music copyist, he developed a wider interest in music theory and arranging.

By 1947 he was being described as "Oscar Rabin`s brilliant young arranger" and this was no doubt in evidence in 1949 when The Falcons, a semi-pro band he was leading, won the North of England final in a Melody Maker contest.

Following further arranging duties with Oscar Rabin and Geraldo, Alyn joined the BBC in 1951 as a deputy conductor and arranger with the Northern Variety Orchestra based in Manchester. As such he led the orchestra on numerous radio variety shows, plus the hugely popular television series 'The Good Old Days' from Leeds City Varieties Theatre.

When, in 1956, a scaled down version of the variety orchestra became the Northern Dance Orchestra, Alyn became its principal conductor. It was in this role that he became widely known by the public although, with his curly hair and youthful features, he looked more like an overgrown schoolboy than a serious musician.

Radio series that the orchestra supported during the late 1950`s included 'The Clithero Kid', 'What A Life' with Ken Dodd, and 'Laughter Incorporated' starring a relatively new comedy duo Morecambe and Wise. A series more likely to feature the band itself was 'Saturday Date' with vocalist Sheila Buxton. On television there was 'What`s New' but probably most remembered is the series 'Make Way for Music', also featuring Sheila Buxton, plus Roberto Cardinali and violinist Norman George, all introduced in great style by Roger Moffat.

During 1957 Alyn was romantically linked with Teddie one of the Beverley twins and there was talk of marriage. But it all came to nothing as he was based in Manchester and she in London and neither wished to move. Both realised it was an impossible situation.

On record Alyn appeared on the Parlophone label with a band made up of session men, many of whom were also in his BBC orchestra. The first release was a long player 'Moonlight Becomes You' followed by a number of big band singles. Also a composer he wrote 'Bedtime for drums' to feature the Northern Dance Orchestra's two drummers Vernon Leigh and Bob Taylor. Not too much loud stuff included though, mainly brushes and bells. First played on radio in November 1958 it went virtually unnoticed, but later televised on 'Make Way for Music' its visual impact turned it into a minor hit. Demand prompted a recording, in March 1959, which sold over 5,000 copies a week.

From April 1960 Alyn took a long period of sick leave. He said nine years of arranging and conducting six or seven shows each week had affected his physical and mental health. In June on doctors advice, he announced his intention to leave the BBC, his last job for the old firm being a recording session for a Saturday Special with Dickie Valentine on 14th August 1960.

The following month he signed up with Granada Television, initially leading the orchestra for their popular 'Spot The Tune' show compered at the time by Marion Ryan and Ted Ray. Alyn informed the press "It's three times my BBC salary for just one show a week". Eight months later, on 26th May 1961, he was musical director for 'Bye, Bye Birdie', starring Marty Wilde and Chita Rivera, when it opened at Manchester's Opera House. Later the show transferred to London's Her Majesty's Theatre and Alyn went too.

So began a decade or more as M.D. of various West End shows including 'Gentlemen Prefer Blondes' at the Princes Theatre (1962), 'She Loves Me' (Lyric 1964), 'Hello Dolly' (Drury Lane 1965), 'Sweet Charity' (Prince Of Wales 1967) and 'Hans Anderson' (London Palladium 1974). Alyn had a long association with singer Shirley Bassey conducting on many of her stage shows. He also arranged and conducted for many other performers and TV shows and was musical director on several Royal Variety Performances.

Alyn Ainsworth died in October 1990.

Alyn Ainsworth Orchestra Recordings

PHILIPS (with The Beverley Sisters)

PB 166 Oct 53 'Poppa Piccolino / Vaya con dios'
PB 188 Nov 53 'Triplets / I saw mommy kissing Santa Claus'

PARLOPHONE

R 4419 Mar 58 'The green beret / When the guards are on parade'
R 4506 Dec 58 'Lily of Laguna cha cha / The flagwavers'
R 4533 Feb 59 'Bedtime for drums / The cobbler's song'
R 4568 Jun 59 'The Buckingham brownies / Marchambo'
R 4594 Oct 59 (with the Rock-a-fellas) '18th century rock /

Hell's bells'

R 4719 Dec 60 'Gurney Slade theme / Puerto Rico'
R 4751 Apr 61 'Italian sunset / Sombrero'
R 4882 Mar 62 'The Niagara theme / On the Seine'
R 4924 Aug 62 'Gentlemen Prefer Blondes medley'
R 5017 May 63 'How To Succeed In Business medley'
R 5217 Dec 63 'Bedtime for drums / The cobbler's song' (re-issue)
R 5231 Jan 65 'La Ronde theme / Now'

MAJOR MINOR

MM 595 69 'A man a horse and a gun / Mysty'

Ronnie ALDRICH

Born in Erith in Kent in 1916, Ronnie began learning piano at age three and violin shortly after. Following a classical path, his first professional engagement was with Folkestone Municipal Orchestra, but he developed a love of dance music and changed instruments to saxophone and clarinet playing in a number of dance bands. In 1934 he upset his family when he went off to India, spending a year playing in a Calcutta hotel band.

Back in England he played the variety halls in a piano double act with Ronnie Aspinall touring with singers Sam Browne and Elsie Carlisle. On the outbreak of war he joined the R.A.F and in March 1940 was one of the founder members of the Royal Air Force No.1 Dance Orchestra that became better known as The Squadronaires. Formed at R.A.F. Uxbridge, it counted among its number some of the country's top musicians.

When hostilities were over, The Squadronaires continued as a civilian dance band, as a co-operative unit under the leadership of vocalist Jimmy Miller. Playing mainly one night stands, plus summer seasons and broadcast work, they became very popular with their progressive big band sound. In September 1950 Jimmy Miller decided to leave and for a year singer Roy Edwards fronted the band. Then it was decided by mutual agreement that Ronnie should give up the piano stool in order to take charge. This was in October 1951 and by the mid-fifties their billing had become Ronnie Aldrich and the Squadronaires. This was a happy association that continued until the band's eventual break up, due to a declining market for big bands, in 1964.

The band began recording very soon after its formation in 1940 and continued to do so throughout the war years and beyond. In 1952 Decca issued the first recording by Ronnie Aldrich and his Orchestra. Further issues with The Squads during the mid-fifties exploited the growing rock and roll influence of the time. He did a couple of discs on Columbia but went back to Decca during the sixties, Ronnie making a series of very popular hi-fi stereo L.P.'s duetting with himself on two pianos. A number of singles featuring his piano virtuosity were issued, several accompanied by the London Festival Orchestra.

When The Squadronaires had ceased to exist Ronnie continued his varied career. As a pianist he was to be heard on the BBC's 'Morning Music' and had his own 'Piano Pops' series on Radio Luxemburg. He composed and arranged for record, TV and films, and also found time to become a musical director at Thames Television, responsible notably for the Benny Hill shows. During the late eighties he was still busy working,

while endeavouring to spend more time with his wife of forty years Mary, at their home in a converted fort on the Isle of Man. From here they also ran a company called Seaward Ltd. with interests as wide as boat building to rare sheep breeding.

Ronnie, an easy going big man, well over six feet, died from cancer on 30th September 1993 aged 77.

Ronnie Aldrich Recordings			
DECCA			
F 9951 Jly 51	(<i>& orchestra</i>)	'Who. who. who / Busybody'	
F 10055 Feb	53	'La torrentada / Concerto for castanets'	
F 10494 Ma r	55	(<i>& Squadronaires</i>) 'Ko ko mo / Rock love'	
F 10544 Jun 55		" 'Rock candy / Boom boom	
		boomerang'	
F 10564 Jly 55		" 'Rhythm `n` blues / Whereya	
gone baby?			
COLUMBIA			
DB 3882 Feb	57	(<i>& Squadronaires</i>) 'Rock and roll boogie /	
			Right now, right
		now'	
DB 3945 May	57	" 'Crazy bear / Big band beat'	
ORIOLE			
CB 1560 Sep	60	(<i>as one of The Continentals</i>) 'Bye bye blackbird /	
			Everybody loves
my baby'			
DECCA			
F 11283 Oct	60	(<i>& the Dreamers</i>) 'Our concerto / Friendly	
persuasion'			
F 11310 Dec	60	" 'The singer not the	
song / Pepe'			
F 12556 Feb	67	(<i>& his two pianos</i>) 'This is my song / Wednesday`	
		s child'	
F 12585 Mar	67	(<i>& Camarata orch</i>) 'Time alone will	
tell /			Theme from
		Hotel'	
F 12762 Mar	68	(<i>& London Festival orch</i>) 'Pipaluk / Liebestraum	
		No.3'	
F 12779 May 68	"	" 'Sunny / Baby, now that I`ve found	
		you'	
F 12909 Apl	69	" " 'Ride my see-	
saw /			Romance on the
North Sea'			
F 12962 Aug	69	" " 'Midnight cowboy / Theme from In	
The Dark'			
F 13386 Mar	73	" 'Theme from Lost	
Horizon			/ Paper
		mache'	
F 13679 Jan	77	(<i>& orch</i>) 'Adagio / Summer`s end'	

(The early Squadronaire recordings appear in their entry)

Sandra ALFRED

A freckle faced, pig-tailed bundle of energy and talent, Sandra was appearing at charity concerts from the age of five and from then on the entertainment press was regularly predicting a big future for her. She sang, danced, played dramatic roles and had all the confidence needed to succeed, but it wasn't until 1955 when Sandra was twelve that the law allowed her to appear as a professional.

Her TV debut was 10th December 1955 on 'The Dave King Show' and on the 19th she was on radio singing old songs in 'The Story of Tottie True'. She played a crippled child in the BBC TV drama 'The Weeping Madonna' and during 1956 turned up on radio's 'Educating Archie' playing Archie's American girl friend Autumn. In November she played Lucy Lockett in the 'Little Beggars Opera' and ended the year as the Two of Clubs in the panto 'Queen Of Hearts' at Leeds Theatre Royal. It was her first pantomime and the furthest she had so far appeared from her Aldgate London home, but it was the theatre's last show as the building was pulled down when the panto was over.

Sandra appeared in the 1957 Vera Ellen musical film 'Let's Be Happy' and in the same year on the 10 part radio serialisation of Dickens' 'Old Curiosity Shop'. By now into her teens she obviously was more attracted to the world of popular music, appearing on TV's 'Cool For Cats' and 'Music Shop'. Oriole put her on disc with a song from pianist Thunderclap Jones that was well in tune with the times, 'Rocket and roll'. Over the next few years she sang with several bands including a season at Ramsgate with Frank Charles and a tour with the Cyril Stapleton Show Band Show.

By the 1960's Sandra Alfred had apparently disappeared, but there was no great mystery, she had simply changed her style and changed her name. In 1963 she reappeared as Mandy Mason and recorded for Parlophone. When this didn't work she changed her name again to Sandra Barry and added an all male backing group The Boys - who later became more popular as cult mod group The Action. After the Boys left Sandra went solo again and supported by Tony Hatch recorded several first rate up-tempo sides on the Pye label. These appear to be her final recordings, after which she spent some time out of the limelight before returning in 1973 as lead singer Alice Spring in a pub-rock combo called Slack Alice that apparently did well in Germany and then even later that decade, with red hair, was the vocal content of short lived pop group Darling.

Sandra Alfred Recordings

ORIOLE

CB 1408 Dec 57 'Rocket and roll / Six day rock'

PARLOPHONE (*as Mandy Mason*)

R 5028 63 'Tear in my eye / Sweet love'

DECCA (*as Sandra Barry and the Boys*)

F 11851 Mar 64 'Really gonna shake / When we get married'

PYE (*as Sandra Barry*)

N 15753 65 'We were lovers / The end of the line'

N 15849 65 'You can take it from me / Question'

Jerry ALLEN

The son of a church organist and brought up in Margate, Jerry suffered from polio as a child, an illness he was only just overcoming when in 1940, aged 15, he took his first job playing the organ at the local Regal cinema. Unfortunately the job ended when the cinema was bombed in an air raid. Luckily he had already been spotted by comedian Tommy Trinder, who took him on tour.

Jerry's big break came when he was booked to appear in the Sid Field revue 'Strike a New Note' at London's Prince of Wales theatre early in 1943. Also on the bill were Eric Morecambe and Ernie Wise still working as individual acts.

By his 18th birthday Jerry had formed his own trio and recorded several sides for Decca's Music While You Work series. Bookings in variety and radio soon established the group as a popular attraction in theatres across the country.

A season at the Gaiety theatre at Ayr in Scotland during the summer of 1950 was followed, in October, by Jerry and the Trio replacing Teddy Foster's Orchestra at Wimbledon Palais. Back at Ayr the following summer, Jerry added singer Millie Gibson to the group for the season. Between hotel and variety bookings the Trio played summer seasons entertaining holidaymakers on the pier at Redcar in 1952 and Felixstowe in 1953.

In October 1954 Jerry and the Trio, that featured Alan Grahame on vibes, Lionel Rubin drums and Ken Ingarfield bass (with Jerry on organ the Trio actually numbered four), returned to recording with 'A sky blue shirt and a rainbow tie' backed with 'Small talk', a disc that became quite a good seller on the Decca label.

The group continued to play variety with a polished stage act, travelling the country in an old ambulance. As Jerry said at the time "it holds the trio plus all the instruments and it's quite comfortable, so it makes sense".

In 1956 Lew Grade booked the Trio to provide the musical backing on 'Lunch Box', ITV's new daily live 45 minute mid-day television show hosted by Noele Gordon and transmitted from the Midlands. Signed for a trial run of four weeks, this became a five day a week commitment that lasted eight years. Jerry wrote the show's signature tune 'The hedgehopper', with singer Eula Parker and was responsible for all the musical arrangements.

The Trio was involved with several other TV series, notably 'Dotto', 'Musical Cheers', 'The 64,000 Question', 'The Carroll Levis Show', 'Face the Mike' and 'Rainbow Room', becoming in the process one of the countries most televised musical groups. Jerry's photo filled the front cover of the 19th January 1958 issue of 'TV Times'.

In 1962 Jerry achieved an ambition, forming his own big band that included many top Midland musicians including pianist John Patrick who eventually took over the lead.

As the sixties progressed Jerry devoted more time to arranging and session work, while travelling the country giving promotional concerts for the Lowery Organ Company. Having previously played on a Hammond organ, he was persuaded to try the new Lowery and was so impressed he spent 20 years working for the company. He also ran his own

organ showrooms in Watford and was musical director of the Morgan Music recording company. Illness during the early eighties led to a spell in London's Royal Free Hospital and to show his gratitude for the care he received at the cancer unit there, he recorded an LP donating the profits to the hospital. Jerry died on 17th July 1985, a few weeks before his 60th birthday.

Jerry Allen Recordings

DECCA

(Jerry Allen Trio)

MW 39	Oct	43	'The whistler and his dog / Buffoon'
MW 40	Nov	43	'Blue Danube swing / Bugle call rag'
MW 41	Nov	43	'Butterflies in the rain / Toy trumpet'
MW 42	Oct	43	'Weep no more my lady / The wedding of the painted doll'
F 10381	Oct	54	'A sky blue shirt and a rainbow tie / Small talk' (v. <i>The Allentones</i>)
F 10428	Jan 55		'S`posin / When I needed you most'
F 10443	Jan 55		'Kind / Delaway`s dilemma'
F 10469	Mar 55		(with <i>Dennis Lotis</i>) 'Face of an angel, heart of a devil / The golden ring'

PARLOPHONE

(Jerry Allen Trio)

R 4325 Jly 57 'Golly / The hat'

COLUMBIA

(Jerry Allen organ)

DB 7568	65	'Stranger on the shore / Organ and blues'
DB 7912	66	'Fuzz duck / Tich`s toon'

Jill ALLEN

Jill was vocalist with the Sid Phillips band for several years during the late forties. During the early fifties she sang with Arthur Coppersmith at the Coconut Grove in Regent Street and with Maurice Winnick at Ciro's Club. Often she would appear early evening with Winnick at Ciro's before moving over for a late night session with Sid Phillips at the Coconut Grove. She appeared singing 'Compliments will get you nowhere' in the 1949 film 'Vote For Huggett'.

By October 1954 Jill was leading her own quartet at the Don Juan Restaurant.

Jill Allen Recordings

H.M.V. (with *Sid Phillips Orch*)

BD 6050	Sep 49	'The lady is a tramp'
BD 6053	Oct 49	'Oh dear, what can the matter be (with <i>Johnny Eager</i>)'

Johnny Eager'

BD 6059	Feb 50	'Be goody good to me (with <i>Johnny Eager</i>)
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/ Little Jack

Frost get lost'

Maurice ALLEN

Maurice was a vocalist who seemed to divide his time between show business and his parents' fruit and veg shop. He first came to notice early 1949, leading his own quartet on piano and vocals each weekend at the La Martinique Restaurant in Brighton. By May that year 21 year old Maurice

had been spotted by leader Felix King and joined his band at the Orchid Room in Mayfair. During 1952-53 he spent about a year with Jack Parnell's band before going freelance. Little is known of him after that, but in 1958 he was singing and playing a glass piano in Soho's late night Eve Club. He also made at least one record, for the Pye label.

Maurice Allen Recordings
PYE NIXA

N 15128 Mar 58 'Rockhearted / Ooh baby'

Nat ALLEN

Nat Allen, bandleader, was a familiar face on T.V. screens during the late 40's and early 50's, for a long while holding the title of Britain's most televised bandleader.

Nat started in the music business on guitar and banjo at London's Olympia dance hall with Pete Mandell's Rhythm Masters, no doubt helped on by choosing one of Pete's own compositions, 'Take your pick', for his audition.

During the 1930's he worked with several bands, including Sydney Kyte at the Piccadilly Hotel where he played guitar, string bass and bongos. In 1940 Nat formed his own outfit, working mainly London clubs and dance halls.

For over four years during WW II Nat's band broadcast every Sunday night with Anne Shelton to service men on 'Calling Malta'. By the post war years he was well established as one of London's leading society bands, enjoying long engagements at top West End clubs like Fischer's, Cafe de Paris and Ciro's. His singers over the years included Eve Beynon, Joan Anderson, Dinah Kaye, Alan Kane, Diana Coupland and Maxine Russell.

No stranger to radio, the band often aired on programmes like 'Music While You Work' and 'Bright and Early', while on TV, as well as the 'Nat Allen Show', the band featured on the popular fortnightly series, 'Kaleidoscope', and supported the artists on 'Lucky Dip', a show-case for newcomers.

In 1949 a change from West End club work came with a two month season in Paris, at the Club des Champs Elysees, in exchange with the Bernard Hilda Band. Nat followed this with a 15 week summer season for Tom Arnold at Blackpool Hippodrome in the show 'Coconut Grove', that featured Julie Andrews, Josef Locke and comedians Jewel & Warriss. Leading a thirteen piece that incorporated a nine piece rumba outfit, this was a seven day a week job, for each Sunday during the season Nat and the boys also played a concert at the theatre.

Already regulars on television in the London region, when the Midlands transmitter at Sutton Coldfield opened on 17th December 1949 Nat's was the first dance band to appear, on 20th December, in a show, relayed from Brinsworth House the entertainers retirement home, that starred Vera Lynn and Wilfred Pickles.

Nat began the fifties with a short residency at Wimbledon Palais followed by seasons at Cricklewood Palais and Streatham Locarno. During the 1951 Festival of Britain, Nat and his boys were performing daily at the Festival Gardens. Involving not just music but total entertainment, Nat hosted a show that was based on a formula

made popular by American bandleader Kay Kyser. He appeared as a mad musical professor with lots of audience participation.

During the remainder of the fifties, Nat led bands for dancers at Mecca ballrooms around the country, notably in Ilford and Leeds. For a couple of years he was manager at Ilford Palais, a position he took over from a young Jimmy Saville.

On Monday 29th September 1952, Nat made a little bit of history by being the first band to be televised live from a Scottish ballroom, appearing on BBC's 'Come Dancing' while they were resident at Glasgow Locarno. Nat continued to lead bands for the Mecca Organization at ballrooms around the country until his untimely death at the early age of 55 on 10th October 1964. Small, slim, always immaculately dressed, he was never a big star, but nevertheless well respected for the music he made. Nat first appeared on record with the Rhythm Masters in 1929. In 1931 the Nat Allen Sextette recorded two sides for the Piccadilly label, but during his later years as a bandleader, Nat doesn't appear to have made any records.

AMBROSE

During the 1930's Bert Ambrose led one of the world's all time great orchestras. Using only the cream of the musical profession he was without doubt an aristocrat among bandleaders, playing only the best night spots. Born in the East End of London on 15th September 1896, he began in the music business playing violin in small hotel bands. An extremely strong willed man, with a manner that ranged from charming easy going co-operation to contemptuous determination, he was destined to succeed. Once sacked from the Popular Cafe after a disagreement with owner Montague Gluckstein, he returned many years later to the same owner's Cumberland Hotel for the then unprecedented sum of £1,000 a week.

While still in his teens Ambrose decided to extend his experience by visiting America and while out there gained a reputation as a competent bandleader. He returned home in 1920 when the Embassy Club in London's New Bond Street offered him the position of resident leader. Two years later he was back in the States as musical director of New York's Clover Gardens. Britain almost lost one of its most promising young musicians, but Ambrose, luckily, was persuaded to return to the Embassy Club and remained there a further four years.

In 1927 he took up residency at one of the West End's most prestigious hotels, the May Fair, where over a spell of seven years he led London's best loved society orchestra. Regular Saturday evening broadcasts extended his orchestra's popularity right across this country and, via their recordings, many parts of the world.

Ambrose first recordings as a bandleader were made for Columbia in 1923 during his Embassy Club days. By 1927 he was recording with his Mayfair orchestra on the Broadcast and later H.M.V. labels. In 1929 he switched to Decca and, over the next few years, hopped back and forth between them, until in 1934 settling down with Decca where he stayed through till 1950. Notable vocalists to record with him included Sam Browne, Denny Dennis, Alan Dean, Elsie Carlisle, Vera Lynn

and Anne Shelton. After several years off the record scene, Ambrose had a minor success in the mid 1950's with 'Marching through Georgia' on the M.G.M. label, followed by further singles and a long player. The last Ambrose recording date was probably in late 1961 when he directed a session orchestra for a Philips L.P. of strict tempo dance music.

Ambrose, a big earner during the 1930's, was also a big spender, much going on his love of gambling. Having a dry sense of humour, when newspapers reported he had lost over £30,000 on a bet, he replied it was just a trifle over twenty-nine and, to dismiss the rumour that he was bankrupt, went out and bought the most expensive Rolls Royce motor car available.

Continuing to work the London club circuit during the 30's and early 40's, he then took a break away from bandleading, being involved in management. But in 1948 he was back with a new band at the Nightingale Club that included musicians still yet to make their mark on the music scene, like Johnny Dankworth, Ronnie Scott, Kenny Baker, Freddy Clayton and singer Ray Burns. From here it was a season at Ciro's Club and as the 1950's came along and the exclusive West End clubs declined, so Ambrose concentrated more and more on his other interests. He owned a company that sold piano lessons by mail order, and an agency that booked variety tours and concerts across the country.

But Ambrose couldn't stay away from the bandstand and he needed the money, so during the fifties he lowered his sights and was to be found playing for the less sophisticated dancers at one of the many Mecca dance halls around the country. It was during a spell as resident band at Ilford Palais in 1956, that a local teenager came up and asked if she could sing with the band. Her name was Kathy Kirby and soon she had joined the Ambrose band on the road. By 1960 he had given up bandleading to devote himself entirely to managing and modelling Kathy into the top singing star she became. Travelling everywhere with her, it was during one of her many television appearances, at a studio in Leeds, on 12th June 1971, that Ambrose collapsed and died.

So much has been written over the years of Ambrose, but all agree that among bandleaders few were better and despite his occasional outbursts those musicians who played with him wouldn't have wished to be anywhere else. In a poll held during 1995 by the nostalgia magazine 'Memory Lane', asking readers to name their favourite orchestra of the thirties, Ambrose, unsurprisingly, came top of the list.

Ambrose Orchestra Recordings from 1944

Vocalists where known are shown as follows:

RM = Rita Marlow - BA = Bob Arden - JP = Jack

Powers

AS = Anne Shelton - AK = Alan Kane - EP = Eddie

Pestall

BL = Benny Lee - AD = Alan Dean - JL = Jane Lee

BR = Bette Roberts - RB = Ray Burns - ND = Nadia Dore

DECCA

F 8044 Jan 42 'There's a land of begin again / Was it the

orchids you wore'

F 8388 Jan 44 My British buddy / It can't be wrong'

F 8389 Jan 44 'If I had my way / I never mention your name'
F 8395 Jan 44 'This is the army Mr. Jones / Kiss me'
F 8397 Feb 44 'Tenement symphony (two parts)'
F 8398 Feb 44 'Paper doll / Some day soon'
F 8403 Mar 44 'By the river of the roses / I'm sending my

blessings'

F 8411 Apl 44 'Blue Bahamas / Take it easy'

F 8421 May 44 'Journey's end / An hour never passes'

F 8422 May 44 'Mairzy doats and dozy doats / For the

want of you'

F 8430 Jun 44 'Amor amor / I'll walk alone'

F 8431 Jun 44 'I couldn't sleep a wink last night'

F 8440 Jly 44 'I'll be seeing you (v. RM) / Long ago and far

away (v. BA)'

F 8441 Jly 44 'Time alone will tell (v. RM) / Going my

way (v. BA)'

F 8465 Sep 44 'Till stars forget to shine / San Fernando valley

(both v. AS)'

F 8476 Oct 44 'Swinging on a star / The same little words'

F 8480 Nov 44 'Spring will be a little late this year (v. AS) /

Forget-me-nots in your

eyes (v. AK)'

F 8488 Dec 44 'It could happen to you / Love here is my heart

(both v. AS)'

F 8493 Jan 45 'Dance with a dolly (v. AS) / Every day of my

life (v. EP)'

F 8498 Feb 45 'The trolley song / Some other time (both v. AS)'

F 8511 Apl 45 'Can't help singing / More and more

(both v. AS)'

F 8519 May 45 'I'm a-ridin' white horses / Don't fence me in

(both v. BL)'

F 8520 May 45 'Let's take the long way home / Accent-tchu-ate the positive

(both v. RM)'

F 8545 Aug 45 'Frasquita serenade / Anywhere (both v. AS)'

F 8546 Aug 45 'The wedding waltz / Robin Hood (both v. AS)'

F 8563 Nov 45 'Too bad / Can't you read between the lines

(both v. JP)'

F 8564 Nov 45 'I'd rather be me / China moon (both v. JP)'

F 8579 Jan 46 'On the Atchison Topeka and Santa Fe (v. AS) /

Symphony (v. JP)'

F 8580 Jan 46 'Manana (v. AS) / I'll close my eyes (v. JP)'

F 8592 Feb 46 'Life is nothing without music (v. AS) / Nocturne of

the oasis'

F 8620 Apl 46 'Chickery chick (v. AD) / Homesick that's

all (v. RM)'

F 8633 Jly 46 'Aren't you glad you're you / In the land of

beginning again

(both v. RM)
 F 8634 Jly 46 'Oh! what it seemed to be / Strange music

(both v. AD)
 F 8648 Aug 46 'Laughing on the outside (v. JL) / Love (v. RM)
 F 8699 Nov 46 'Air raid shelter / Piano concerto'
 F 8716 Feb 47 'Counting stars in the moonlight (v. BR) / Three beautiful words of love (v. AD)
 F 8743 Mar 47 'Ole buttermilk sky (v. AD) / The old apple tree'
 F 8753 Apr 47 'El samba / Panama'
 F 8765 Apr 47 'A gal in calico (v. AD) / Oh! but I do (v. BR)
 F 8766 May 47 'Oh what a beautiful morning / People will say were in love

(both v. AD)
 F 8806 Oct 47 'Swing low sweet chariot / Dance of the potted puppet'
 F 8807 Oct 47 *(with Vera Lynn)* 'How lucky you are / When your hair has turned to silver'
 F 8912 Jly 48 'Jazz pizzicato / Jazz legato'
 F 9110 Mar 49 'Almost like being in love / The heather on the hill

(both v. RB)
 F 9112 Mar 49 'It's magic (v. RB & ND) / Until (v. RB)
 F 9116 Apr 49 'It happened in Adano (v. RB) / Clopin clopant (v. RB & ND)
 F 9206 Aug 49 'My prayer / Musidora'
 F 9251 Nov 49 'Some day my heart will awake / Fly home little heart

(both v. RB)
 F 9743 Aug 51 'Rose of Washington Square / Dardanella' (1945 recording)
 M.G.M.

MGM 3053 Mar 55 'My guy's come back / Chelsea'
 MGM 3059 May 55 'Chee chee-oo chee / Could it be'
 MGM 3068 Jly 55 'Get happy / Whistling Willie'
 MGM 3071 55 'Slide rule / Tango capriccioso' *(above were overseas releases, only available here on special order)*
 MGM 874 Nov 55 'Marching through Georgia / Bluebell polka'
 MGM 877 Jan 56 'Deep purple / Lilacs in the rain'
 MGM 897 Apr 56 'When day is done / As time goes by'
 MGM 930 Oct 56 'Slide rule / Get happy'

Vicki ANDERSON

An attractive, vivacious young singer, Vicki spent over three years during the early fifties as vocalist with Syd Dean's band at Brighton. By 1956 she had moved "up town" to join the short lived Courtney-Seymour Orchestra who were resident at Wimbledon Palais. Then, following some London club work, in March 1957 she replaced Marion Williams with Eric Delaney's Band. Two years later she was on the move again, this time to Cyril Stapleton.

Eamonn ANDREWS

What you may ask is a sports reporter doing in these pages! Even his best friends would probably agree that Eamonn was certainly no singer, but he

did make several recordings. In fact his introduction to this country from his native Ireland has a musical connection. It was during the late forties that bandleader Joe Loss, while touring that country, heard Eamonn's quiz show on Radio Eireann. By 1949 Joe, impressed by the Andrews voice and style, had brought him over to compere the orchestra's touring stage show, with Eamonn making his bow at Hackney Empire on Monday 28th February (Joe even included a quiz interlude to make him feel at home).

In 1950 the BBC signed Eamonn to replace Stewart MacPherson as quiz-master of radio's zany 'Ignorance is Bliss' and when the commentator at a boxing tournament was taken ill, Eamonn filled in with such success he became a full time radio sports reporter. Later he went on to greater fame as compere of several TV shows, notably 'What's My Line' and 'This Is Your Life'.

In 1952 Eamonn recorded two sides for Decca and the following year played the role of caller on a 12 inch 78rpm Paul Jones medley with Joe Loss. But it is for his spoken rendering of the tale of 'The shifting whispering sands' that Eamonn is best remembered on disc. Sounding uncannily like Ken Nordene, narrator on the Billy Vaughn U.S original, the Andrews version reached No.18 on the New Musical Express chart.

After a further two attempts at a disc career, Eamonn gave up in favour of what he did best, reporting sporting events and hosting TV shows. I doubt if he minded, probably preferring to forget his foray into the music business. He died aged 65 in 1987.

Eamonn Andrews Recordings

DECCA

F 9984 Oct 52 'Giant's causeway / Moontide'

H.M.V. (12 inch)

C 4234 53 *(with Joe Loss orch)* 'Paul Jones medley'

PARLOPHONE

R 4106 Nov 55 'The shifting whispering sands' (two sides)

(acc by Ron Goodwin orch)

R 4234 Oct 56 'The legend of Wyatt Earp / High wind' *(with The Voices of Vernons)*

acc by Ron Goodwin Orch)

R 4318 Jun 57 'The ship that never sailed / The magic tree'

(with The Voices of Vernons)

Julie ANDREWS

Born Julia Wells on 1st October 1935 at Walton-on-Thames, into a theatrical family, she was included in the variety act of her parents, Ted and Barbara Andrews at an early age (Julie was Barbara's daughter from an earlier marriage). One of her first solo appearances was on Sunday 26th January 1947 at the Royal Albert Hall in a charity concert of "unknowns" titled 'A Breath of Fresh Air'. Another "unknown" on the bill was Harry Secombe.

Julie first came to the public notice in a big way, when as a pig-tailed twelve year old she "stole the

show" in the revue 'Starlight Roof' that opened at London's Hippodrome theatre on 23rd October 1947 starring Pat Kirkwood, Vic Oliver and Fred Emney. Her first recording, an operatic piece, introduced on the disc by Vic Oliver, was from this show. On Christmas Day she was on radio in 'Vic Oliver's Christmas Parcel'

Julie appeared in the November 1948 Royal Variety Performance at the London Palladium, billed as "our youngest operatic soprano". The show that year was headed by Danny Kaye, Ted Ray and Arthur Askey, but the greatest applause from the audience was for Julie in her solo spot and again at the end, when she led the National Anthem standing on a chair in front of the whole company.

Julie continued to build on her popularity in variety. She played the title role in the London Casino 1948 pantomime 'Humpty Dumpty', again with Vic Oliver and Pat Kirkwood. For the summer season of 1949 she joined Josef Locke and comedians Jewel and Warriss at Blackpool Hippodrome, while parents Ted and Barbara were appearing over on the Central Pier with Frankie Howard.

As well as further variety and regular pantos, she also did musical comedy, including 'Guys and Dolls' at the London Coliseum. On radio she was Archie Andrews' girlfriend in 'Educating Archie'. Other radio included a series of 'All Star Bill' with Donald Peers and 'Pleasure Boat' with Anne Shelton and Lee Lawrence.

Early in 1954 Julie opened in a new musical comedy, 'Mountain Fire', with American singer Jerry Wayne and Andrew Cruickshank, and hoped this would be her first starring role on the London stage. But unfavourable reviews on its out of town run ended plans of bringing the show to the West End and they played their last performance at Birmingham's Theatre Royal on Saturday 12th June 1954.

Although denied her big starring role in Britain, her very Englishness and plum in the mouth voice was just what Broadway was looking for as leading actress in the American production of the show, already a big success here, 'The Boy Friend'.

Playing the part of Polly Brown and still only 19 years old, she was voted by America's Billboard magazine as the best new musical star on Broadway for the 1954/55 season. Rumours of a romance between Julie and the show's publicity man Bill Bernay were strongly denied here by her mother.

In September 1955 she left the show for a short holiday back home before returning to America, this time to play the lead opposite Rex Harrison in 'My Fair Lady', roles they both repeated in London.

Now almost as well known in America as at home, Julie was cast in a ninety minute U.S television production of Rodgers & Hammerstein's 'Cinderella' (their first TV score). Shown on Sunday evening 31st March 1957 and estimated to have been seen by 50 million viewers, it earned her rave reviews.

Following two successful years on Broadway, Julie continued her role of Eliza Doolittle on the stage of London's Drury Lane theatre from 30th April 1958. Songs from the musical, sung by Julie with Rex Harrison and Stanley Holloway, were included in the November 1958 Royal Variety Show. Back on Broadway in 1960 she played Queen Guinevere opposite Robert Goulet's Lancelot in the musical 'Camelot'.

Following the classical style discs of the late forties, Julie appears to have made no singles until the 1958 Philips offering from 'My Fair Lady'. Her 1960 recording 'Tom Pillibi' was the winning French song from the Eurovision Song Contest.

Overlooked when the film version of 'My Fair Lady' was cast, her first film was the Walt Disney fantasy 'Mary Poppins' in 1964 for which she won the Best Actress Oscar. Two songs from the film were issued on the H.M.V. label. Many other films followed, including the 1965 big box office success 'Sound of Music' (with its continued TV screenings can there be anyone left who hasn't seen it?). Other film successes included 'Thoroughly Modern Millie' and 'Star'.

Julie married twice, to scenery and costume designer Tony Walton in May 1959, then later to film director Blake Edwards, making her home with him in America. She did much T.V and played very successful night club seasons at Las Vegas. Julie was back in Britain for the 1977 Royal Variety Show that also featured Bob Hope and The Muppets. During the 1980's she tried to lose her "nice girl" image by going topless in the film 'S.O.B.' directed by her husband.

Julie was made a Dame in the Millennium New Year Honours list.

Julie Andrews Recordings COLUMBIA

- DB 2401 May 48 'Polonaise from Mignon' (*acc by Starlight Roof Orch con by Guy Daines*)
(*vocal on reverse by Pat Kirkwood*)
DB 2470 Dec 48 'Waltz song from Romeo & Juliet / (with father Ted) Come to the fair'
DB 2553 Jly 49 'The wren / Ah! vous dirai-je maman'

H.M.V.

- C 4050 Dec 50 'Archie is Jack in Jack and the Beanstalk' (*with Peter Brough, Hattie Jacques, The Ward Trio*)
PHILIPS
PB 846 Jly 58 'I could have danced all night / Without you'

DECCA

- F 11230 Apl 60 'Tom Pillibi / Lazy afternoon'

COLUMBIA

- DB 7252 64 'He loves me / Dear friend'

H.M.V.

- POP 1363 64 'A spoonful of sugar / (with Dick Van Dyke)
Chim
chim cheree'
BRUNSWICK

- 05975 67 'Thoroughly modern Millie / Jimmy'

STATESIDE

- SS 2109 68 'Star / Someone to watch over me'

Billie ANTHONY

Billie was born in 1933, reportedly in the dressing room of a Glasgow theatre where her father, a song and dance man, was performing. As her mother was also a dancer, it's not surprising she grew up with show business in her blood and on leaving school, although she went to work in the dressmaking trade, the lure of the variety stage soon beckoned.

Starting as a dancer in the chorus line Billie met Peter Elliott, himself from a well known theatrical family, working as one half of a dancing duo but looking for a new partner. She joined him and in 1952 as Phil and Peter Elliott (her real name was Philomena Brown) they toured in variety billed as "Debonair Dancers - Four Educated Feet".

A summer season at the Scottish resort of Leven was followed by three weeks at Swanson's Hotel in Jersey. A tour around the variety theatres led to winter 1952 at Hollywood and Carroll's Clubs in London's West End. 1953 began with their success continuing; until Peter was called up for National Service in the R.A.F. and the act broke up. The partnership continued though and they married a year later.

Not wishing to return to the chorus, Billie was encouraged by singer Tony Brent (they shared the same agent and had become friends) to try her luck as a vocalist. He helped arrange an audition with Columbia records who were obviously sufficiently impressed to let her make a record. They also suggested she change her name to Billie Anthony.

Billie's first effort on disc 'Things go wrong' and 'I'd rather take my time' had little impact with the buying public (although I've always considered them two of her best!), but the follow up disc 'Ricochet' in January 1954, a popular song and top ten hit for Joan Regan, sold quite well and reassured Columbia's faith in her. But, despite good recordings like 'Bell bottom blues' and her duets with Tony Brent on 'Cross over the bridge' and 'I get so lonely', it took almost a year and her version of 'This ole house' in October 1954, before Billie had her first and only chart success. It rose to No.4 during its sixteen week stay and considering the main competition came from Rosemary Clooney, who took the song to No.1 here and in America, Billie as a relative newcomer had done quite well.

American country and western singer Stuart Hamblin, who composed 'This ole house', was so impressed with Billie's version he met her and offered the choice of one of his as yet unpublished songs. She chose 'Shake the hand of a stranger' and put it on disc the following April. Many thought this would be her second chart hit, it certainly deserved to be, but with little promotion from Columbia it went virtually unnoticed.

As a vocalist Billie was soon back on the variety circuit. Being a five foot vivacious blonde, she was an ideal visual act with a style of singing described by 50's columnist Jack Bentley as a female Frankie Vaughan being really able to sell a song to her audience. She certainly had a powerful voice with a distinctive sound and deserved more chart success than she attained. 1954 also included a six week tour of service camps in Germany.

During 1955 there was hardly a week that Billie wasn't travelling the country appearing in variety

theatres. Her only "holiday" appeared to be when she was again on a service camp tour, this time in Egypt. . As she admitted, she just loved performing.

She was also no stranger on radio and TV either, not only in this country but also on the Continent. There were also more records, four or five a year, not making the charts but still selling in sizeable numbers. These were happy fun songs, like 'Boom boom boomerang', 'Ten little kisses' 'Rummy dumb bunny' and the rousing 'Charge of the Light Brigade'. As the rock and roll invasion advanced, Billie joined in with a creditable cover of Guy Mitchell's 'Rock-a-billy'.

In May 1956 at the Metropolitan Theatre in London's Edgware Road, Billie was appearing in 'The Record Show', a popular form of variety of the time, where almost all the acts were recording artists. With her were Malcolm Vaughan, Dennis Lotis, Teddy Johnson & Pearl Carr, The Kaye Sisters and pianist "Thunderclap" Jones. In June she presented the prizes to the Mr. Universe contest winners at London's Palladium theatre.

Although not one of the top league vocalists, Billie was the girl they called in when there was a problem. She deputized for Lita Roza in early May 1956 at the Palladium when Lita developed a cold, and again at the same theatre the following month for Alma Cogan who was off with laryngitis. She was also called upon to take over when Edna Savage injured her leg in a fall.

During the summer of 1956 there were rumours of a part in a Broadway musical being put together by old friend Stuart Hamblin, but it never became reality. Needless to say she didn't go hungry waiting, being in constant demand at home. The year 1956 had a few more disappointing moments for Billie; in September she lost a court case brought by an agent over a breach of contract and had to pay out several hundred pounds and a month later was involved in a road accident that wrecked her car. Luckily she wasn't hurt and accepted all her misfortune with a smile. And no doubt she was certainly smiling on 5th November 1956 as she made her true West End debut; two weeks at the Prince of Wales theatre with Derek Roy, Hylda Baker and the Four Jones Boys. An all round performer, she sang danced and displayed her natural charm and sense of humour.

For much of 1957 Billie was on the road again with Harry Secombe in 'Rockin' the Town', followed in early 1958 by six weeks entertaining troops in the Middle East. And this just about set the pattern for the next few years, much touring in variety with an increase of the one night stand shows, interrupted by the occasional service camp tour. One highlight for me was her March '59 recording of 'Too late now' a delightful song from the Jane Powell - Fred Astaire film 'Royal Wedding' and her only American release. Summer 1959 brought a rare long season at the Great Yarmouth Regal with Hughie Green's 'Double Your Money' show.

As the fifties turned into the sixties Billie's recording output that had been slowing down, came to a halt, rock and roll had won. One of her last was a cha-cha version of 'Yes we have no bananas', enjoyable but hardly competition for the teenage rockers. Rather than try and compete with the change in musical taste, in 1960, Billie decided to give it all up and settle down. She said she would try again when rock and roll had disappeared, but it

never did. By the late-sixties her marriage had also ended. Turning her back on show business, she disappeared from public view into the anonymity of a north London suburb. In 1968 her daughter Jessica was born.

Following several strokes, Billie died on 5th January 1991 aged 58 in a north London hospital, virtually unknown. Her former husband Peter became an administrator of the Variety Artists Benevolent Fund.

Billie Anthony Recordings
COLUMBIA

DB 3354 Oct 53 'Things go wrong / I'd rather take my time'
DB 3400 Jan 54 'Ricochet / Way down yonder in New Orleans'
DB 3446 Mar 54 'Bell bottom blues / Make love to me'
DB 3450 Apr 54 (with Tony Brent) 'I get so lonely / Cross over the bridge'
DB 3505 Sep 54 'Hit and run affair / Goodnight, well it's time to go'
DB 3519 Oct 54 'This ole house / Oh what a dream' (acc by Eric Jupp orch)
DB 3550 Dec 54 'Kiddygeddin / Teach me tonight' (acc by Eric Jupp Orch)
DB 3566 Feb 55 'No more / Butterscotch mop'
DB 3592 Apr 55 'Shake the hand of a stranger / Tweedle dee' (acc by Eric Jupp Orch)
DB 3627 Jun 55 'Boom boom boomerang / Something's gotta give' (acc by Eric Jupp Orch)
DB 3648 Sep 55 'Ten little kisses (with Eric Jupp Orch) / The banjo's back in town' (with Big Ben Banjo Band)
DB 3698 Dec 55 'The old pi-anna rag / Bring me a bluebird'
DB 3754 Apr 56 'Rummy dumb bunny / The key to my heart'
DB 3798 Jly 56 'Sweet old fashioned girl / The treasure of love' (acc by Eric Jupp Orch)
DB 3818 Sep 56 'Lay down your arms / One finger piano'
DB 3874 Jan 57 'The charge of the Light Brigade / I dreamed' (acc by Eric Jupp Orch)
DB 3935 Apr 57 'Rock-a-billy / A needle and thread'
DB 3970 Jun 57 'It's fun finding out about London / One'
DB 4021 Nov 57 'Love and kisses / Everybody's buddy'
DB 4141 Jun 58 'Careful, careful / You' (acc by E.J. orch)
DB 4279 Mar 59 'Too late now / Yes, we have no bananas' (acc by Martin Slavin orch)
DB 4394 Jan 60 'A handful of gold / Sure fire love'

Steve ARLEN

A tall, six foot three, Welshman from Port Talbot, his real name was Lane. Always interested in music he was part of a small school jazz group and after leaving sang semi-pro with several bands including a Leicester based outfit called The Gregorians. At the age of seventeen Steve signed with the R.A.F for an eight year stint, but a rugby accident resulted in the removal of a kidney and his discharge from the service. He came to London looking for vocal work and was finally

booked for a spot on radio's 'In Town Tonight'. Luckily this was heard by record producer Johnny Franz and the result was his May 1955 Philips recording 'Play me hearts and flowers'.

A summer season at Scarborough with the Charles Shadwell orchestra followed. Steve toured in variety with Dave Shand's band, appeared on Jack Jackson's ITV shows and was in the cast of the short lived revue 'Keep Your Hair On'.

During the next few years there was another disc from Philips and one from Melodisc, but with the increasing build up of rock and roll, Steve's more romantic sound was being brushed aside and the last report I have is an appearance on BBC TV's '6-5 Special' in June 1958. Despite this further recordings by Steve turned up during the sixties.

Steve Arlen Recordings
PHILIPS

PB 456 May 55 'Play me hearts and flowers / Romance in Rome'
PB 545 Jan 56 'Croce di oro / Dreams can tell a lie'

MELODISC

1458 Jun 58 'Easy and free / That's love'

H.M.V.

POP835 61 'Suddenly I'm in love / Happy day'
POP908 61 'Make somebody happy / I know about love'
POP1021 62 'They took John away / Down in the valley'

ORIOLE

CB 317 65 'Turn the lights down low / Just close your eyes'

Victor ASH

A Londoner born in 1930, Vic learnt clarinet in his teens and soon began playing semi-pro with local bands, adding saxophone and flute to his talents. Having worked by day as a cosmetics salesman, he eventually gave this up in 1951 to go full time professional as a member of the Kenny Baker Sextet. In May 1952 he was voted by 'Melody Maker' readers, jointly with pianist Ralph Dollimore, best jazz newcomer of the year.

In 1953 he left Baker to join Vic Lewis' orchestra but soon moved on again forming his own Quartet that toured at home and in the States. Over the years he continued to work with Kenny Baker and Vic Lewis and freelanced with many other outfits including Johnny Dankworth. His group accompanied several American star singers on tour including Frank Sinatra, Peggy Lee, Lena Horne and Tony Bennett.

During later years Vic has regularly played in the BBC Big Band and on television in Harry Stoneham's group. In 2006, now well into his seventies, Vic was still performing.

The only single recording under his own name that I am aware of is a Jazz Today disc from 1955.

JAZZ TODAY (Vic Ash Quartet)

1501 Aug 55 'Cocktails for two / Jeepers creepers'

Micky ASHMAN

Michael Lewis Ashman was born at Kingsbury, London on 12th November 1927. He worked for the De Havilland Aircraft Company as an apprentice before joining the RAF, where he took up the double bass.

After demob he played in a trio led by pianist Charlie Barber around the London and Midlands area. In 1949 he joined Mike Daniels band, moving to Humphrey Lyttleton in 1950, staying with Humph five years. Micky then spent a year with Chris Barber's band and two in Lonnie Donegan's Skiffle Group, before forming Micky Ashman's Ragtime Jazz Band in 1958. This band lasted until about 1965 when he had a couple of years back with Chris Barber before becoming a freelance.

Line up in 1961 was Micky on bass leading Sonny Morris trumpet, Brian Cotton trombone, Gerry Turnham clarinet, Martin Boorman banjo and Billy Loch drums. Their recordings included E.P's and L.P's on the Jazz Collector and Pye labels plus two singles for Columbia.

Now well into his seventies Micky can still be found swinging his bass fiddle, often to the delight of the members of Sutton Jazz Club.

Micky Ashman Jazz Band Recordings

COLUMBIA

DB 4805 Apl 62 'Harlem twist / I'll see you in my dreams'

DB 4915 Nov 62 'When I leave the world behind / Happy talk'

Bud ASHTON

Bud Ashton is a name that turns up as the solo artist on numerous Embassy Record guitar performances during the late 50's and 60's. Actually it appears Bud didn't exist at all and could have been any session guitarist available at the time of recording. Due to the Levy brothers lack of record keeping it has been impossible for record historians to sort it out, especially as many artists refuse to admit they ever recorded on Embassy.

Bud Ashton Recordings

EMBASSY

WB341 59 Jun 'Guitar boogie shuffle'
WB345 59 Jly 'Peter Gunn theme'
WB355 59 Sep '40 miles of bad road'
WB359 59 Oct 'Sleepwalk'
WB374 60 Jan 'Some kind of earthquake'
WB396 60 May 'Shazam'
WB409 60 Aug 'Because they're young / Apache'
WB422 60 Nov 'Komnotation'
WB436 61 Feb 'F.B.I. / Wheels'
WB449 61 Apl 'Theme from Dixie'
WB451 61 May 'The frightened city'
WB462 61 Aug 'Kon-tiki'
WB483 61 Nov 'Savage'
WB 498 62 Feb 'Wonderful land'
WB506 62 May *Bud Ashton Trio* 'Nut rocker'
WB518 62 Aug 'Guitar tango'
WB525 62 Sep 'Telstar'
WB537 62 Nov '(Dance with the) Guitar man'

All the following sides labelled as Bud Ashton and his

Group

WB543 62 Dec 'Dance on'
WB544 62 Dec 'Globetrotter'
WB546 63 Jan 'Diamonds'

WB553 63 Feb 'Boss guitar / Have nagila'
WB558 63 Mar 'Foot tapper / Robot'
WB564 63 Apl 'Scarlett O'Hara'
WB568 63 May 'Pipeline'
WB569 63 May 'Atlantis'
WB582 63 Aug 'Wipe out'
WB591 63 Sep 'Applejack'
WB593 63 Sep 'Shindig'
WB603 63 Nov 'Maria Elena'
WB605 63 Dec 'Geronimo'
WB622 64 Mar 'Theme for young lovers'
WB632 64 May 'Rise and fall of Flaming Bunt'
WB654 64 Sep 'Rhythm and greens'
WB672 64 Dec 'Genie with the light brown hair'

Winifred ATWELL

Winifred Una Atwell was born on 27th April 1914 at Tunapuna, Trinidad in the West Indies, the only child of the local chemist and his wife. She began piano lessons at a very early age and was giving Chopin recitals by the time she was six.

Winnie studied pharmacy with a view to taking over the family business and, when qualified, worked alongside her father, but her love of classical music and dream of becoming a concert pianist was ever present. She often played for the enjoyment of friends and neighbours and to entertain the airmen at the neighbouring Piarco U.S. Air Force base. Having already taken time out to study music in New York, she decided in 1946 to further her ambition by coming to London to study under Harold Craxton at the Royal Academy of Music.

While studying Winnie needed to supplement her finances and took engagements playing popular music in various small clubs. She was encouraged to extend her popular appeal by husband Lew Levisohn, who she had married in June 1947. Basically, Winnie was a very shy person whereas husband Lew was the opposite, quick thinking, fast talking and never afraid to speak his mind. Her success over the years was in no short measure to his management. Lew had himself been a variety artist working under the name Lew Chesney.

Using his theatrical contacts, Lew, from late 1947, began arranging the odd variety bookings for his wife in smaller theatres around the country with Winnie's first week in variety being at the Weston-super-Mare Playhouse Theatre from Monday 8th November.

It was while she was appearing at the Pontypridd Town Hall during the week of Monday 5th June 1948 that Lew received a telegram requesting Winnie to appear as a last minute replacement for Carole Lynne on a charity concert at the London Casino. Of course she did, and was such a success the Bernard Delfont Organization asked her to sign a variety contract. So the turning point had arrived and Winifred Atwell put aside hopes of becoming a star of the classical piano for the more possible chance of success in the world of popular music.

On 2nd January 1951 Winnie was once again a last minute replacement, this time for an indisposed Anne Shelton on television's 'Top Hat' show, where she played a boogie woogie version of 'Stardust' and sang 'Undecided'. By now she had travelled all over Britain appearing as support on numerous variety tours, including 'Black and White Vanities', the Carroll Levis Discoveries Show and another that included Jack Jackson on the bill. It was Jack, impressed by her playing, who recommended her to Decca Records.

So on Tuesday morning 20th March 1951 at Decca's Brixton Road studios, Winnie took a recording test. She played 'The Gipsy Samba' and her own composition 'Manzanilla'. Frank Lee, artists' manager at Decca, liked the result well enough to issue them as her first disc in April.

Winnie continued to tour in variety during 1951, in a show called 'Harlem Comes to Town' plus a short summer season at Belfast Opera House, a spell on the Isle of Man and four weeks in Edinburgh, where by the end of the month, she had become so popular the audience would applaud before she played. To add to her travelling, Winnie for many weeks during the year had to return to London regularly to broadcast on 'Starlight Hour'. She also aired on 'Piano Playtime' in October and made a television appearance during November.

Although her first record had not sold in great numbers, Decca were well aware of her potential and followed up with 'Jezebel' in June, sales of which more than justified their expectations. Winnie's next release was unique amongst her recordings by introducing her as a vocalist with The Keynotes on 'The Coffee Pot Song'.

Later in 1951, while considering possibilities for the "B" side of her 'Cross Hands Boogie', The 'Black and White Rag', which had first appeared on piano roll music in 1908, was chosen, but when played on the studio concert grand, it didn't sound right. So, as this was a ragtime tune, Winnie went in search of an old upright piano, reportedly purchasing one from a Battersea junk shop for two pounds, fifty pence.

The disc was released in November 1951 and played by Jack Jackson on his record show. It was soon obvious that 'Black and White Rag', recorded on this old piano, was the side the public were asking for in the record shops. In Britain at that time there was no regular record sales chart, but there was one for sheet music and enough copies of 'Black and White Rag' were sold for it to enter at the beginning of December and remain a top seller for 13 weeks. The disc became Winnie's first million seller.

The "other piano" had been born, and was to become an important part of her recording and stage act from then on. She introduced it on T.V's 'Music Hall' on Saturday 10th November 1951 and explained how she got that "different sound".

During the winter months Winnie took a six week holiday back home in Trinidad. News of her success had gone before her. In response to requests, she gave a concert at the Trinidad Public Library which was relayed over local radio.

Back in Britain she was heard on Saturday 2nd February 1952 on radio's 'In town tonight', then on Friday 8th February in 'Melody from the Skies' and the very next day on the 'Festival of British Radio' live from the Royal Albert Hall. In the same year, she was one of Roy Plomley's castaways on his 'Desert Island Discs'.

During the last week of February she was doubling both the Lewisham Hippodrome and Croydon Empire. Then came an opening at the Leeds Empire 24th March, starring in a show called 'Rhythm is their Business' that included Jack Jackson and comedian Jimmy Wheeler on a tour that was to keep her busy most of the year.

By 1952 Winnie, who was living in Fernshaw Road, Brixton, had entered the high earning bracket and in October bought a large house in Oakleigh Park

North, Whetstone, North London, with a garden where she was able to indulge her love of roses. In the lounge she had two grand pianos. She also bought a Cadillac as she had always considered a large car an indication of having "made it" (although success never went to her head and she always remained the most pleasant of stars). Later her parents sold the business in Trinidad and came to live with Winnie and Lew at Whetstone.

During August 1952 Winnie was at the London Palladium for two weeks on a bill headed by The Deep River Boys and the star of the musical 'Annie Get Your Gun', Dolores Gray. Back at the Palladium on November 3rd she appeared at the Royal Variety Performance (the first performed before Queen Elizabeth II). Other artists on the show for the first time included the singing Beverley Sisters and knock-about comic Norman Wisdom.

Also during November, on Friday 14th Winnie was on the first of Jack Jackson's television D.J. shows 'Strictly Off the Record'. Viewers saw her playing 'Tamboo' and 'Cross hands boogie', but what they heard was the Decca recording of these numbers, for this new show was the first to have pop artists mime to their records. The reason being, with television still in its relative infancy, getting good sound and picture at the same time was something they still hadn't quite worked out.

On records Winnie built on the success of her previous issues, releasing in early 1952 'Body and Soul' recorded with Ted Heath and his Music. Also in 1952 her first commercial recording of a classical piece came when she cut 'Scherzo from the Litolff Concerto' with the Mantovani Orchestra. Following her appearance on the Royal show she recorded the number she had specially composed for it, 'Britannia Rag'. The U.K. now had regular record sales lists in the New Musical Express and this recording became Winnie's first entry in December 1952 at No.11. It dropped out over Christmas but reappeared in January, this time rising to No.5. In 1953 her tribute recording, 'Coronation Rag', also made it to No.5 on the record chart in May and 'Flirtation Waltz' had three separate entries in October, November and December.

By late summer 1953, Winnie had left Decca for the new Philips label and her first recording for them was a tune she had written years before back in Trinidad to prove to the doubters on the Air Base there that she could play something other than classical music. It was a boogie she had called simply 'Piarco', but for this record it became 'Five Finger Boogie'.

Her second Philips offering was the first of her "party" records on her "other" piano. 'Let's have a Party' reached No.2 on the sales charts of December 1953 and also resurfaced in December 1954 alongside her follow up 'Let's have another Party' which became her first No.1. Both these recordings were million sellers. Between the two, Winnie made her second serious record, 'Rachmaninoff's 18th variation on a theme by Paganini' which was also a chart entry.

1953 again saw Winnie touring in variety, plus a summer season in 'Latin Quarter' at Blackpool Hippodrome with Max Bygraves and Hylda Baker. But the most significant event was her October opening, in Bernard Delfont's Follies Bergere revue, 'Pardon my French', at London's Prince of

Wales theatre with Frankie Howerd. As the "Melody Maker" said in its review "she must be pretty pleased with her reception, dressed in sumptuous gowns, one of the few fully clothed females in this nude show, she got the biggest applause of the evening". The show ran for over a year and elevated Winnie to become one of the highest paid show business personalities of the time.

Probably her most challenging event of the year was on a charity performance of Jack Hylton's winter circus at Earls Court, when Winnie played piano inside a lion's cage (a lion cub was named Winnie in her honour).

No stranger to radio (she had first broadcast in 1947) or television, Winnie was a regular on 'The Forces Show' series and beat the panel as celebrity guest on T.V.'s "What's my Line" in April 1954. A certificate proclaiming that victory was proudly displayed on her lounge wall. Also in 1954, on Sunday 28th November, she achieved one of her greatest ambitions, playing a concert of classical music at the Royal Albert Hall, accompanied by the London Philharmonic Orchestra.

When 'Pardon my French' closed in early December 1954 Winnie had time for only a short Christmas break before setting off on her longest tour and probably biggest triumph. Having captured the British public she was off to conquer Australia, and on 29th December 1954 with husband and manager Lew, drummer Cedric Barley and her "other" piano (insured for ten thousand pounds) set sail on the P & O ship "Stratheden" for the land down under.

If there were any doubts on her success in the Southern Continent, they were soon dispelled on her opening night. The evening of the 5th February 1955 at the Tivoli Theatre, Sydney, turned out to be one of the most spectacular successes in Australian variety history, with Winnie having to take 18 curtain calls. On Saturday 16th April Winnie repeated her London indulgence and played a charity concert with the Sydney Philharmonic Orchestra.

In May she moved from Sydney to the Melbourne Tivoli and so great had been her success so far with radio and TV appearances, that even before she opened at that theatre every seat for the whole four month engagement had been sold. On arrival in Melbourne, she was given a civic reception by the mayor and mayoress at the Town Hall (she played a piano duet with the mayor). Her first night at the Tivoli Theatre was another civic occasion and was attended by Sir Dallas and Lady Brooks, Governor of Victoria. Royalty couldn't have expected more, and the financial rewards were likewise. Winnie was earning at least 3,500 dollars a week.

During her stay in Melbourne, to oblige a photo / film session she played piano in darkness with small lights attached to her fingers, a feature she continued to use occasionally in her act.

In mid September the final segment of her Australasia tour began when she moved over to New Zealand for three months at the Tivoli Theatre in Auckland. Her stay in New Zealand was not such a happy one though as there were problems in hiring a suitable grand piano. As far back as June Lew had tried to overcome the problem by ordering a new piano to be shipped out from London, but due to a British dock strike it didn't arrive in time. Winnie was very upset by the poor sound coming from the instrument she was forced to use and took

some of her frustration out on the country. In one letter home she remarked "this place is a dump", most unlike her normally very tolerant nature. Her spirits were soon raised when she returned with Lew to spend Christmas 1955 at a beach house they rented on Bilgola Beach near Sydney.

Although many thousand of miles away, her British fans were not totally neglected, for before leaving U.K. mainly thanks to the persuasive power of Frank Lee, she had made it up with Decca and recorded a stock of tunes for them to release while she was abroad.

The first of these, 'Song of the sea' backed with 'Black mask waltz' both with lush orchestra backings by Frank Chacksfield came out early February 1955. At the same time a Decca 10 inch L.P. of Grieg's Piano Concerto recorded with the London Philharmonic Orchestra at London's Kingsway Hall in December was being promoted. Trouble was, the combination of the orchestra single and the classical L.P. both out together, following so close on her Philips Christmas party record success, caused some reviewers and onlookers to suggest her return to Decca was also a change in style, with Winnie going up-market. Also Philips, unknown to Decca, had one unreleased Atwell side 'Highland boogie' (considered by Winnie as not good enough to use) and this they coupled with a previous L.P. track as a single release, also in February.

All this sent Decca into a panic, with a decision coming right from director E. R. Lewis that the best of the stock "other piano" recordings be put out immediately. Consequently, there was the premature release of 'Winnie's waltzing rag' with 'Big Ben boogie' before 'Song of the sea' had a chance to become established. In fact there were three Winifred Atwell singles released within six weeks. When the news reached her in Australia, both she and husband Lew were far from pleased, especially as Winnie had wanted 'Song of the sea' to do well, remarking "it's a nice record, not as noisy as my usual stuff".

Other releases during the year included 'Stranger in Paradise', timed to coincide with the opening of the show 'Kismet' at London's Stoll Theatre in April. Her first party medley for Decca 'Let's have a Ding Dong', became her only chart success of 1955, entering for a ten week stay from 4th November and making it to No.3 by the beginning of December.

Winnie wasn't forgotten on radio at home either, because she continued to record her Radio Luxembourg Sunday evening show while in Australia.

In the new year of 1956 she began the journey back home by way of a holiday spread through Honolulu, San Francisco, Los Angeles, Mexico City and New York, where several radio and TV appearances were made. But the customary Ed Sullivan Show appearance due on 19th February was cancelled by manager Lew, when her allocated time was reduced at the last minute.

Winnie arrived back on our shores on 26th February and the question asked was, "After 14 months out of the country could she ever regain her full popularity with the British public". Her response was swift. 'In Town Tonight' on 3rd March, 'Sunday Night at the London Palladium' 4th March and 'Off the Record' 12th March were reeled off and from the 19th March for two weeks, she was at the London

Palladium in the 'Record Star Show' with Alma Cogan, Petula Clark, David Whitfield, Malcolm Vaughan, trumpet star Kenny Baker and The Stargazers, with compere Tommy Trinder. By April 1956 her I.T.V series 'The Winifred Atwell Show', produced by Dickie Leeman, which included Teddy Johnson and Pearl Carr and ran until the end of June, was being hailed as among the best commercial television so far.

The release of 'Poor People of Paris' was timed to take advantage of her homecoming and sales took it to the number one position on 13th April, for three weeks. The title of this recording had caused a few problems. The original French song, 'La goulant du pauvre Jean', by Edith Piaf, was suggested to Winnie because of its catchy piano - xylophone backing. The English publisher, Roy Berry, wanted to call it 'That Jingle', but Frank Lee and Winnie persuaded him to accept 'Poor John', with Decca adding "The legend of" in its early publicity. In January 1956, news of a recording in America by the Les Baxter Orchestra of the same tune under the title 'Poor people of Paris' caused Decca to adopt that name to ensure sales in the U.S.

Winnie's first recording session following her return was also designed to be big. On 'Port-au-Prince' she was accompanied by the Frank Chacksfield Orchestra, and Frank had orchestrated for 60 musicians, one of the largest numbers ever used on a pop recording. The norm was 20 to 30 and even Mantovani rarely used more than 40. Unfortunately, the extra expense didn't pay off too well as this offering only made a lowly No.18 on the charts.

In May 1956 Philips Records made quite an event of presenting Winnie with two gold discs for her million sellers with them. A nice gesture considering she had not been with that company for over 18 months.

Having re-established herself on home ground, Winnie opened on Thursday 17th May 1956 as one of the stars in a lavish pop package, 'Rocking the Town' at the London Palladium alongside Alma Cogan, Harry Secombe and Beryl Reid. This well received show ran until December and excerpts were featured on two consecutive episodes of 'Sunday Night at the London Palladium' on 11th and 18th November. During October American pianist Liberace watched the show and afterwards joined Winnie in her dressing room where they played a duet.

Liberace was in London to appear on the Royal Variety Show early in November but, due to the Suez crisis, the Queen felt unable to attend and the show was cancelled. To help overcome their disappointment, Winnie threw a big party at her house for all the acts due to appear and presented Liberace with a music box in the shape of a Grand piano.

Winnie's husband, Lew Levisohn, as well as managing her career, was the main partner in a theatrical booking agency Trans World Artists, in London's New Bond Street. During the winter holiday season of 1956 Winnie and Lew turned promoters, presenting 'Davy Crockett Comes to Town' at Dublin's Olympia Theatre. It starred Donn Reynolds, a real American cowboy country and western singer, as Davy, with Leslie Henson as Big Chief Broken Bow and Hermione Baddeley as Six Gun Kate O'Keefe, plus The Confrey Phillips Trio. Winnie herself appeared over the holiday in

variety at the Southampton and Southend Gaumont theatres.

Not to be outdone by Lew, Winnie also had another interest. Using her chemist background she had developed a range of cosmetics, especially for those with coloured skin, plus a hair straightening cream, all sold by mail order, or from a beauty salon she opened in London.

Of her other recordings made during 1956, 'Left Bank' reached No.14 in mid-August and 'Make it a party' had a 12 week stay on the charts, peaking at No.7 the week after Christmas.

In February 1957 her 'Let's rock and roll' medley had a brief spell at No.28, returning during March to make No.24. Winnie's only other chart hit that year was another medley, 'Let's have a ball' that scored No.4, once again, the week after Christmas.

For two weeks at the end of January 1957 she was back starring in the West End, at the Prince of Wales Theatre, in a show with singer David Hughes and comics Terry Thomas and Bill Maynard. This she followed with two weeks at the Olympia Theatre in Paris, and did several more European concerts.

Back in Britain, she did a short variety tour, then stayed home in London concentrating on her new BBC TV and Radio Luxembourg series. It's worth noting that during 1957 the 'Winifred Atwell Show' that also featured husband and wife singing duo Teddy Johnson and Pearl Carr, was voted Radio Luxembourg top music show. On 2nd July 1957 Winnie opened in a ten week summer season at the Brighton Hippodrome with magician David Nixon and comedian Reg Varney.

Winnie was on BBC TV with the Ted Heath Orchestra on Sunday 17th November in a show commemorating the 20th anniversary of George Gershwin's death. The very next day she appeared in the Royal Variety Performance at the London Palladium and a month later another Royal variety show, this time for the Dutch royal family in Copenhagen. Over the Christmas holidays she appeared as guest in the panto 'Robin Hood' at several Granada theatres around London. Robin was played by singer David Hughes and he was supported by Terry Scott and The Bob Cort Skiffle Group.

From late February 1958, with her version of the Bill Justis American hit 'Raunchy' on sale, Winnie was promoting it while touring Granada theatres again in a "rock circus" show that included singers Joan Small and Bob Dale plus The Cab Kaye Quintet and Bob Cort's Skiffles. Despite full page advertisements in the musical press for her recording, it was only the Ken Mackintosh Orchestra version that entered our charts along with the original. In fact, during 1958 Winnie failed to make the charts at all, not even with her Christmas party medley 'Let's go'.

On the 30th June 1958 another summer season commenced, this time the show 'Light up the Town' at Blackpool's Hippodrome. Winnie co-starred with Michael Holliday plus The Kaye Sisters, comics Joe Baker and Jack Douglas, and Sid Millward's Nitwits. Following the last performance at Blackpool on Saturday 20th September, and having finally given in to the numerous offers to return to Australia, Winnie and Lew left London Airport for that destination the following Thursday. She took with her £5,000 worth of new dresses.

This tour followed much the same pattern as her

previous one, eight weeks at Melbourne Tivoli followed by another eight weeks at Sydney, plus concerts in Brisbane, Newcastle, Adelaide and Perth. A holiday at their favourite beach house and then further concerts in New Zealand kept Winnie very busy "down under" until September 1959. Still extremely popular there she was welcomed by 4,000 fans, led by marching bands, when her plane landed at Christchurch Airport.

Unfortunately, this very successful tour was overshadowed by the death of Winnie's father Munroe, at their London home, on 30th November while she was away. Lew was also promoting his other interests in Australia, building up business contacts and overseeing a tour he had arranged for comic Max Wall.

During the Australian tour Winnie's recording of 'Summer of the seventeenth doll' was a minor success at home, reaching No.24 during August, but with her out of the country for so long, it was newcomer Russ Conway who was stealing the piano players crown, much to her dismay. Many rumours were spreading that she intended to make Australia her permanent home, but this she strongly denied and by October 1959 was back in Britain appearing on 'Sunday Night at the London Palladium' on the 18th. Soon she was promoting her new Christmas party record 'Piano party', a selection of old favourites like 'Blue skies', 'See you in my dreams' etc, backed by Eric Delaney on drums and Bert Weedon on guitar. Giving good value, eleven tunes were included, one side being 4 min. 5 sec. and too long for a 10 inch 78 rpm. So only 45 rpm discs were issued, (by now only about 1 in 10 singles sold were 78's anyway). Sales of this disc took it to No.10 during its seven weeks on the chart, due in part to intensive publicity and buying by Winnie and Lew themselves, so anxious were they for this to be a hit. Russ Conway's challenge was 'More and more party pops' on Columbia, which probably didn't please Winnie by rising to No.5 on the same chart.

Even though she continued to record singles during the early sixties, 'Piano party' proved to be her last hit parade appearance. In the eighties, 'Black and white rag' was used as signature tune for the televised snooker programme 'Pot Black' and Winnie's recording was re-issued on the B.B.C's own label.

Most of Winnie's recordings during the 1950's were also released in America on the London label. Although sales were often good it was one of her greatest regrets that she never had a big hit there. During the sixties with the continuing decline of variety theatres, Winnie was restricted to mainly television - a 13 week series in 1961 and 15 weeks in 1962, both on ITV - and club appearances, plus the odd summer season, the last being in 1970 at Blackpool Queens Theatre with Mike Yarwood and Donald Peers. There were, of course, frequent tours "down under", as Winnie said herself "as long as they keep asking me, I'll keep going, I now think of it as going home".

By the early seventies she had decided to retire to the land she had fallen in love with and she settled in Australia for good. It was there that she died on 28th February 1983 aged 69.

Winifred Atwell Recordings

DECCA

F 9680 Mar 51 'The Gipsy samba / Manzanilla'
F 9715 Jun 51 'Jezebel / Choo-choo samba'
F 9744 Aug 51 'March of the cards / The coffee pot song

(with the

Keynotes)

F 9767 Sep 51 'Swanee river / Buda buda'
F 9790 Nov 51 'The black and white rag / Cross hands boogie'

F 9822 Jan 52 'Body and soul / Dinah boogie'

(with Ted

Heath Music)

F 9841 Feb 52 'Gold and silver waltz / Jubilee rag'

F 9864 Feb 52 'Concerto symphonique No.4 in D / Scherzo by Litolf' (with Mantovani

orch)

F 9903 Apl 52 'Way up in North Carolina /

Crazy words,

crazy tune'

F 9919 May 52 'Tamboo / El cumbanchero'

F 9997 Oct 52 'Plink, plank, plunk / Serenata'

F 10007 Nov 52 'Taboo / Lady of Spain'

F 10015 Dec 52 'Dixie boogie / Britannia rag'

F 10110 May 53 'Coronation rag / Bounce the boogie'

F 10148 Aug 53 'Caravan / Firefly samba'

F 10161 Sep 53 'Flirtation waltz / Golden tango'

PHILIPS

PB 182 Sep 53 'Five finger boogie / Rhapsody rag'

PB 213 Nov 53 'Let's Have A Party (her other piano with rhythm acc): If you knew Susie / The

more we

are together / That's my weakness

now / Knees

up Mother Brown // Daisy bell /

Boomps-a-

daisy / She was one of the early birds

/

Three o'clock in the

morning'

PB 224 Feb 54 'Boogamba / Wanderlust waltz'

PB 234 Feb 54 'Rachmaninoff's 18th variation on a theme

by Paganini ' Moonlight fiesta' (acc by Wally

Stott Orch)

PB 266 May 54 'The charleston / Dill pickles'

(with her

other piano)

PB 300 Jly 54 'Dixieland / Play, play, play' (with her other piano & The

Boyfriends)

PB 332 Sep 54 'Vendetta / Asia minor'

(acc by Cyril

Ornadel orch)

PB 268 Nov 54 'Let's have another party' (double sided medley with her

other piano)

PB 410 Feb 55 'Highland boogie / Concerto for romance'

DECCA

F 10448 Jan 55 'Song of the sea / The black mask waltz'

F 10476 Feb 55 'Winnie's waltztime rag / Big Ben boogie'

F 10496 Apl 55 'Stranger in paradise / 17th century boogie'

F 10609 Sep 55 'Ugly duckling / Brazilian rhapsody'

F 10634 Oct 55 'Let's have a ding dong' (double sided medley)

F 10681 Jan 56 'Poor people of Paris / Piano tuner's boogie'

F 10727 Apl 56 'Port-au-Prince / Startime'

F 10752 Jun 56 'Threepenny opera theme' (part of Lord Taverners All Star Hit Parade

record)

F 10762 Jly 56 'Left bank / Rampart Street rock'

F 10785 Sep 56 'Bumble boogie / St.Louis blues'

F 10796 Oct 56 'Make it a party' (*double sided medley*)
 F 10825 Dec 56 'The garden of Eden / Moonlight gambler'
 F 10852 Feb 57 'Let`s rock and roll' (*double sided medley*)
 F 10886 Apl 57 'Jane Street / Spaceship boogie'
 F 10924 Aug 57 'Streets of Sorrento / The hope waltz' (*acc by Cyril*)

Stapleton Orch)

F 10944 Oct 57 'Swedish polka / Tickle the ivories'
 F 10956 Nov 57 'Let`s have a ball' (*double sided medley*)
 F 10987 Feb 58 'Dugga dugga boom boom / Raunchy'
 F 11015 May 58 'The portrait painter of Paree / Syncopated Sadie'
 F 11036 Jun 58 'Lazy train / At the woodchoppers ball'
 F 11073 Oct 58 'Let`s go' (*double sided medley*)
 F 11088 Nov 58 (*with Winifred Atwell Singers*) 'The golden carol /

Christmas morning'

F 11097 Jan 59 'Lonely piano / Boy on a carousel'
 F 11143 Jun 59 'The summer of the seventeenth doll /

Hawaiian cha cha'

F 11170 Oct 59 'Candelwick / Amore mio'
 F 11183 Nov 59 'Piano party' (*double sided medley*)
 F 11195 Jan 60 'Rumpus / Silver shoes'
 F 11208 Feb 60 'Tops in pops' (*double sided medley*)
 F 11226 Apl 60 'My old man`s a dustman / Fing`s ain`t what they

used to be'

F 11274 Sep 60 'Nicolette / Melody in G'
 F 11296 Nov 60 'Old pi-anna party' (*double sided medley*)
 F 11399 Oct 61 'Winnie`s piano party' (*double sided medley*)
 F 11454 Apl 62 'Johann`s twist / Mexican twist'
 F 12698 Nov 67 'Winifred Atwell Party 68' (*double sided*)
 F 13816 Oct 78 'The poor people of Paris / The black and

white rag' (*re-issue of*

original)

PYE

7N15444 Jun 62 'C`est l`amour / Game of chance'
 7N15489 Dec 62 'Twist party' (*double sided medley*)
 7N15499 Mar63 'Pony tail / War Lover theme'
 7N15516 Apl 63 'Bossa nova boogie / Mississippi mud'
 7N15587 Nov63 'The Cardinal theme / Nights in Jericho

C.B.S.

202006 65 'Snow bells / Flea market of Paris'
 202228 66 'Mexico City / Late call'
 202401 66 'Games that lovers play / Suddenly it`s winter'

PHILIPS

BF 1789 69 'Oh what a lovely war' (*double sided medley*)

Autochanger

This device, which some would say was designed to ruin those precious 78`s, was put on sale in America by the Victor Company in 1927. The first UK model was manufactured in 1932 by Garrard, who in 1938 designed a player able to play both sides of up to twenty 78 rpm records of mixed diameter automatically. This unique device was used in the high quality Keates Hacker gramophone sold by the Dynatron Company in the late 1930's. A similar idea was marketed by Sharp of Japan with their VZ 3000 over forty years later.

Avon Cities Jazz Band

Although they were mainly a regional jazz band appearing at clubs across the Bristol and Bath area, the Avon Cities secured a much wider following from recordings they made on the Tempo label and occasional appearances in London. The records included a number of sides made during the mid-fifties skiffle boom by a group within the group led, on guitar and vocals, by the bands clarinet player Ray Bush.

Still going in the 1990's several members had been with the band over thirty years.

TEMPO

(*Avon Cities Skiffle with Ray Bush*)

A 146 Sep 56 'Hey hey daddy blues / Green corn'
 A 149 Dec 56 'Fisherman's blues /

This little light of

mine'

A 156 Apl 57 'How long, how long blues / Julian Johnson'

A 157 Apl 57 'Lonesome day blues / I don't know'

(*Avon Cities Jazz Band*)

A 151 Dec 56 'Hawaiian war chant / Shim-me sha-wabble'

A 169 Dec 60 'American patrol / Upper set' (*this was the last record to be issued by the Tempo label*)

The AVONS

Valerie and Elaine, sisters-in-law from Battersea (Val being married to Elaine`s brother), were heard singing at the 1958 Earls Court, Radio Show by David Jacobs, who recommended them to an agent. They began their professional career as The Avon Sisters. Having made several television appearances with The Mudlarks their first recording, in November 1958, was a group duet with them on 'Which witch doctor'. Their debut solo disc 'Baby-o' soon followed, as did touring in variety, with the summer season of 1959 spent in Jersey and it was here that the duo became a trio.

Local butcher Ray Adams who also sang evenings with a semi-pro band, impressed Val and Elaine and they decided that he could be the ingredient needed to lift their act out of the ordinary into the limelight. So, towards the end of the season Ray joined them on stage for second house after he had shut up his shop. When the season ended the girls persuaded their agent, Bunny Lewis, to sign him full time.

Now known as The Avons, by November their version of the Paul Evans US hit, 'Seven little girls sitting in the back seat', was battling it out with the original for chart honours. This was a contest they won hands down, reaching No.3 position while Evans only made it to No.25 over here.

During the early sixties the trio toured in shows led by singers Craig Douglas and John Leyton plus comic Jimmy Clitheroe etc. They were also support on Freddy Cannon`s UK tour. Never big stars, The Avons nevertheless continued to be successful playing summer seasons and pantomime, while touring the cabaret and club circuit between, plus gaining regular radio and TV exposure. On disc they had three more chart entries, 'We`re only young once' and 'Four little heels' during 1960 and

'Rubber ball' in 1961.

The Avons Recordings
COLUMBIA
DB 4210 Nov 58 (The Avon Sisters) 'Which witch doctor'
(with The Mudlarks)
DB 4236 Dec 58 " " " 'Baby-o / Jerri-lee'
(acc by Ken Jones orch)
DB 4363 Oct 59 'Seven little girls sitting in the back
seat /
Alone at eight'
DB 4413 Feb 60 'Pickin` petals / We fell in love'
DB 4461 Jun 60 'We`re only young once / I keep
dreaming'
DB 4522 Nov 60 'Four little heels / This was meant to be'
DB 4569 Feb 61 'Rubber ball / Cool and cosy'
DB 4700 Sep 61 'Little Bo-peep / Skin divin`'
DB 4820 May 62 'Gotta go / Tonight I cannot sleep'
DB 4899 Oct 62 'A wonderful dream /
Tonight you
belong to me'
DECCA
F 11588 Mar 63 'Hey Paula / I wanna do it'
F 11641 Jun 63 'Love should be true / All about you'

FONTANA

H 442 64 'Once upon a summers day / I am the
girl'

Monty BABSON

In 1958 Monty a twenty seven year old drummer -
vocalist, had been leading a quartet at London`s
Stork Room night club for about seven years and
was quite content to remain a virtual unknown
member of the greater showbusiness fraternity.
This despite once being described by Frank Sinatra
as "one of the greatest singers he had ever heard".
But fate, in the form of a certain American gent
named Lee Magid, happened to visit the club one
evening that year. Lee, an ex-record A & R man
and currently managing Al Hibbler and Della Reese,
was impressed with the Babson voice and
suggested if Monty made a recording it would
certainly sell in the States.

Taking this advice a record date was set up with
Reg Owen leading a group of session musicians
playing his own arrangements of two numbers, 'All
night long' and 'Things money can`t buy'. Passed
on to Lee, now back in America, the disc was
released there on the Jubilee label getting good
reviews. So much so that in April 1959 Monty
handed the leaders chair at the Stork Room to
tenorist Johnny Holbrook and caught the first plane
going west over the Atlantic.

Appearing on the Jack Parr TV show on Friday 17th
April, Monty went over so well with his smooth jazz
style vocals he was invited back on the Saturday
and Sunday. This he followed with a four week
booking at Xavier Cugat`s New York, Casa Cugat
Club, plus more TV on the Ed Sullivan Show.
Billed as "The English Sinatra" cabaret and
television appearances kept him busy over there for
many months. Further recordings appeared on
the R.C.A. label with full page adds in 'Cash Box'
February 1960 for his 'I wish it were you', the

magazines "pick of the week"

Back in Britain, he recorded for Columbia and
Palette. By the late sixties Monty had joined forces
with Barry Morgan, forming Morgan Records and
his career then moved more into producing other
artists.

Monty Babson Recordings
H.M.V.
7M122 53 (on drums with bassist Arthur Watts
backing
pianist Garland
Wilson)
'Sweet Georgia Brown / Just you just
me'

LONDON

HLJ 8877 Jun 59 'All night long / Things money can`t
buy'

R.C.A.

1181 Mar 60 'I wish it were you / So the story
goes'

PALETTE

PG 9010 Jan 61 'Utopia / Brand new feeling'
PG 9016 May 61 'My faith / The moon will weep'
PG 9021 Aug 61 'Blue trumpet / Square feet'
PG 9028 Nov 61 'Mama darling / It all began with you'

PALETTE (US)

5079 61 'Blue trumpet / My faith tells me'
5088 62 'It all began with you / Mama
darling'
5118 63 'Hava nagila / My bonnie lies over
the ocean

COLUMBIA

DB 7376 64 'You`d better love me / Who am I'
DB 7497 65 'Lonesome road / I`ve often wondered'
DB 7730 65 'The best thing to be is a person /
Waltz

for Debbie'
C.B.S.

2996 67 'Here today gone tomorrow /
If my friends could
see me now'
3313 68 'Get out of my heart / I smoke too
much,
I drink
too much'
3449 68 'Sweet September / Soinia'

MORGAN

MR 15 69 'Laurie wants me to say he`s sorry' /
Your
smile of love'

The BACHELORS

Irish brothers Conleth and Declan Cluskey along
with their friend John Stokes formed an amateur
group about 1957, playing mouth-organs and
singing folk songs. Known as The Harmonichords
they gave classical concerts and their popularity
eventually earned them a 25 week series on Irish
radio and an appearance on the American Ed
Sullivan show.

Their first tour of England, as the Harmonichords,
was with folk singer Patrick O`Hagan during 1959.

When the tour ended it was back to their normal jobs at home, Con a heating engineer, Dec in construction and John a carpenter. But the show-business bug had bitten and they were booked for a season at Butlin's Mosney holiday camp in Ireland. In 1960 they were back in Britain touring with Nina & Frederick. Once again when the tour ended things looked bleak, bookings were scarce, until agents Philip and Dorothy Soloman got them an audition with Dick Rowe at Decca Records.

A new name was suggested and 'The Bachelors' (despite Con and John both being married) seemed appropriate, Philip Soloman thought it would appeal to female fans. So with some grooming from Rowe and a change of style the trio began recording a string of hit records. Getting off on the right note, Rowe used Con Cluskey's high pitched tenor voice to good effect on the wistful oldie 'Charmaine' a song first heard in 1926, and it worked. During a 16 week stay on the New Musical Express chart it reached No.6 position during March 1963. The group appeared in the 1963 Frankie Vaughan film 'It's All Over Town'. During the sixties decade a further 15 Bachelor discs became chart hits, notably another oldie from Erno Rapee and Lew Pollack the writers of 'Charmaine'. This time it was 'Diane', giving The Bachelors their first and only number one, but something they almost matched with their very next disc, 'I believe', which reached No.2. Other top ten successes were 'Ramona', 'I wouldn't trade you for the world', 'No arms can ever hold you', 'Marie', and 'The sound of silence'.

Continuously successful in cabaret and doing summer seasons over several decades, a very public disagreement during the early eighties ended with John Stokes leaving the group to be replaced by Peter Phipps. With all this experience under his belt Dec, in 1997, formed the Serious Writers Guild marketing a ten lesson mail order course on how to be a success. He told a 'Stage' reporter that it was proving almost as profitable as singing and he intended to introduce master classes on "How to make a million from your music". Peter eventually left the group, leaving Con and Dec to continue as a duo.

During 1999 'The Bachelors Show' was on tour, featuring original Bachelor John Stokes with Jonathan Young and Kevin Neill.

Whilst no longer, for legal reasons, able to call themselves 'The Bachelors', Conleth and Declan Cluskey still tour and record as Con and Dec the Bachelors - I saw them at Blackpool in 2007.

During the late 1950's a singing duo, Rikki Gabin & Steve Keen, managed by Paul Lincoln and described as "a sizzling rock twosome" toured for a couple of years with Wee Willy Harris calling themselves 'The Bachelors' and appear to have recorded under that name for Parlophone (R4454, R4547) and Decca (F 11300), but I have been unable to establish any connection between them and Con and Dec Cluskey.

The Bachelors Recordings

DECCA

F 11559 Dec 62 'Charmaine / Old Bill'
F 11666 May 63 'Faraway places / Is there a chance'
F 11712 Aug 63 'Whispering / No light in the window'
F 11772 Nov 63 'Long time ago / The angel and the

stranger'

F 11799 Jan 64 'Diane (*acc by Johnny Keating Orch*) /
The stars will remember (*acc by Ivor Raymond*

Orch)

F 11857 Mar 64 'I believe / Happy land'

F 11910 May 64 'Ramona / Sweet lullabies'

F 11949 Aug 64 'I wouldn't trade you for the world /
Beneath the

willow tree'

F 12034 Nov 64 'No arms can ever hold you /
Oh Samuel don't die' (*acc by Ivor*

Raymond Orch)

F 12108 Mar 65 'True love for evermore / Far far away'

F 12156 May 65 'Marie / You can't tell' (*acc by Ivor*

Raymonde orch)

F 12256 Oct 65 'In the chapel in the moonlight /
The old

wishing well'

F 12309 Dec 65 'Hello Dolly / There's no room in my
heart'

F 12351 Mar 66 'The sound of silence /
Love me with all

your heart'

F 12417 Jun 66 'Who can I turn to / Can I trust you'

F 12523 Nov 66 'Walk with faith in your heart / Molly
Malone'

F 22592 Mar 67 'Oh how I miss you / Ghost mountain'

F 12634 Jun 67 'Marta / My world'

F 22689 Oct 67 'Learn to live without you /
3 o'clock

Flamingo Street'

F 22719 Jan 68 'If ever I would leave you / Cabaret'

F 22757 Mar 68 'You've got to say we're through / The
unicorn'

F 22814 Jly 68 'I'll walk with God / I can't wish you
anymore'

F 22839 Oct 68 'Turn around look at me / Lovers such
as I'

F 22911 Apl 69 'Where the blue of the night / Caterina'

F 22946 Jly 69 'Arrivederci Maria / Punky's dilemma'

F 22965 Sep 69 'Everybody's talkin' / Blaydon races'

F 22983 Nov 69 'My first love / Phil the fluter'

F 23003 Mar 70 'This love / My heart sings'

F 13248 Nov 71 'Diamonds are forever / Where there's a
heartache'

F 13345 Oct 72 'The land of the other way around /

Children at play'

F 13766 Jun 78 'Charmaine / Ramona' (re-issues)

PHILIPS

6006357 Nov 73 'Suffer little children / Dear Father in
heaven'

6006384 Apl 74 'Sing me a song to make me happy /
Oh how I

miss you'

6006448 Apl 75 'Cigareetes, whusky and wild women /
Roxie'

GALAXY

GY 113 Jan 77 'Torn between two lovers /
Old fashioned

"B" side'

GY 117 Jly 77 'Save the last dance for me /
Children and
flowers'

Bill Bailey Skiffle Group

Enjoying brief success during the skiffle boom of the late fifties, the group evolved from the original London Blue Blowers who, from the mid to late

forties, played a type of music that was probably skiffle long before most people had ever heard of it. Having drifted apart, several members re-formed under the leadership of Bill Bailey and in 1957 became regulars on BBC radio's Saturday 'Skiffle Club'. Personnel were Bill on guitar kazoo and vocal, with Freddie Logan guitar-vocal, Stan Jayne guitar-vocal-washboard, Dave Coward double bass, Bill Powell guitar-banjo and John Beauchamp drums. As far as I'm aware they made no records.

Kenny BAKER

One of Britain's finest jazz trumpeters, Kenny was to be found during the 1950's leading his group Baker's Dozen. Born 1st March 1921 in the small Yorkshire seaside resort of Withernsea, where his father (a shoemaker, just like the father of another famous trumpet player, Eddie Calvert) played saxophone and clarinet and his mother taught piano and violin. It's therefore not surprising that Kenny was brought up on a musical diet, learning piano and music theory at an early age. An uncle who played tuba gave him a tenor horn and introduced him to the local brass band. Here he progressed to the cornet and found it was on brass instruments that he excelled.

Leaving school at 15, Kenny began work in a music shop, and played his trumpet evenings leading his own outfit at Withernsea's Queens Hotel. At the age of 17 he turned professional, going on the road with comedian Sandy Powell's touring variety show. By 1939 Lew Stone had brought him to London to join the orchestra for the show 'Keep It Under Your Hat' at the Palace Theatre. Kenny also played with the Sid Millward group in Garrison Theatre and had short spells in the bands of Van Phillips, Maurice Winnick and Ambrose.

In 1941 he joined the R.A.F. where he played in the Fighter Command Military Band and also managed to play on some commercial discs by Lew Stone, Frank Weir, George Evans and others. War-time also gave him the chance to play with the famous Glenn Miller led American Army Air Force Band.

When the war was over Kenny became a founder member of a new band formed in 1945 by trombonist Ted Heath. His composition 'Balerloo Non-stop' was a much requested number at Heath concerts. Within the band Kenny led his own swing group which included Dave Shand on baritone sax, Reg Owen clarinet & alto, Dave Goldberg guitar, Norman Stenfalt piano, Charles Short bass and Jack Parnell on drums.

Kenny was voted top trumpet player in the 1947 Melody maker reader's poll. He appeared leading a band in the 1947 film 'Red Shoes' and again in 'The Small Back Room' a year later. He later ghosted on trumpet for Kay Kendall in the 1953 film 'Genevieve' and appeared in an episode of the Muppets television series.

Late in 1948 Kenny left Heath to freelance. He had spells with Ambrose at the Nightingale Club and Jack Nathan at the Coconut Grove. He broadcast as a member of Robert Farnon's 46 piece orchestra on the 1949 radio series 'Journey Into Melody', and did session work on other radio and recording dates. Kenny said he had no wish to be a "star", preferring the recording studio where he could concentrate on the music, but stardom of a kind reached him when in 1951 he created his Dozen for

the radio series 'Let's Settle For Music' which ran with much acclaim until 1958.

During 1952 Kenny returned to Lew Stone's band, then resident at the Pigalle Restaurant, but by September he had left again, tempted to go solo on the variety circuit. His stage debut came on Monday 8th September at Liverpool Empire, the start of a nationwide tour in the show 'Television Highlights' that also starred Tommy Cooper and Betty Driver. Kenny was accompanied by pianist Stan Tracey. Following further radio and concert work, in early 1954 he was off again on another 16 week variety tour, this time heading the bill in the 'Kenny Baker Show'. Supporting acts included Ruby Murray and Ken Dodd plus a new rhythm backing group of Stan Tracey with Cliff Ball bass and Don Lawson drums. Recordings by this Kenny Baker Quartet were issued on Parlophone. During the summer of 1955 the Quartet played a season at Blackpool Central Pier in the show 'Let's Have Fun', with Morecambe & Wise, Ken Dodd and the Kordites vocal group.

Between variety work, 'Let's Settle For Music' continued on radio featuring his 'session men' Dozen who, for the series beginning in January 1955, comprised Harry Hayes, Keith Bird, Freddy Ballerini, 'Poggy' Pogson and Harry Klein on reeds, Freddy Clayton trumpet, George Chisholm trombone, Bill McGuffie piano, Joe Muddle bass, and Martin Slavin vibs. The drummer was often Eric Delaney when handleading commitments allowed, otherwise it was usually Allan Ganley. The show's announcer was Wilfrid Thomas.

Voted Britain's top trumpeter year after year by readers of 'Melody Maker', Kenny, by the later fifties, had moved away from variety entertainment back to a more jazz oriented base, touring jazz clubs both home and abroad. A small diversion was a partnership in 1960 in a Wimpy Bar near Blackpool's Winter Gardens. During the 1970's and 80's he toured with other great names from the past, like Don Lusher and Betty Smith, in 'The Best Of British Jazz'. He was guest soloist with the BBC Big Band on a two hour special, celebrating 60 years of big bands, broadcast in January 1996.

Kenny never gave up performing and was still appearing at concerts all over the country up to about a month before he died aged 78, on 7th December 1999.

Kenny Baker Recordings

TECHNIDISC

TD 105 Jun 49 'Trumpet Tone and Attack' (tuition record)

ORIOLE

(These sides recorded April 1946 and released abroad, were not issued in Britain until 1950. Listed as Kenny Baker's orchestra, personnel were members of the Ted Heath band)

LB 1006 Apl 50 'Opus No.1 / Skyliner'
 LB 1007 Apl 50 'Pompton turnpike / Moto perpetuo'
 LB 1008 Apl 50 'Eager beaver / Song of the Volga boatmen'
 LB 1009 Apl 50 'On the Atcheson Topeka and Santa Fe (v.Jack Parnell) /

11.60 PM'

MELODISC

1216 Apl 52 (Kenny Baker band) 'The night is

young and you`re

so beautiful / The very

thought of you'

PARLOPHONE

R 3452 Nov 51 (*band*) 'I only have eyes for you / I can't

get started'

R 3490 Jan 52 " 'Lullaby of Broadway /

Exploitation'

R 3646 Mar 53 " 'Afternoon in Paris / Round

about midnight'

R 3786 Dec 53 (*quartet*) 'The continental / Hayfoot

strawfoot'

R 3798 Jan 54 (*band*) 'Trumpet fantasy /

Melancholy baby'

R 3834 Mar 54 (*quartet*) 'Stomp in at the Savoy / That`s

my desire'

R 3887 Jly 54 " 'Wanted / I speak to the stars'

R 3905 Sep 54 " 'Peg o` my heart / The other

side'

PHILIPS

PB 298 Jly 54 (*solo with Wally Stott orch*) 'How deep is the ocean

/ All the

things you are'

POLYGON

P 1159 Apl 55 (*solo with Laurie Johnson orch*) 'Mama / Love is

here to stay'

JAZZ TODAY

JTS 1503 Oct 55 (*Kenny Baker After Hours Group*)

'Ding dong

daddy /

Blues in thirds'

PYE

NJ 2000 56 'Minute to midnight / Studio B boogie'

NJ 2010 56 (*reissue of Jazz Today JTS 1503*)

N 15059 Jun 56 (*Kenny Baker Dozen*) 'Baker`s boogie / Blues I

love to sing'

N 15146 May 58 (*Kenny Baker Group*) 'Trumpet blues and cantabile /

Bakerloo non-stop'

DECCA

F 11130 May 59 (*Kenny Baker orch*) 'Cuban fiesta /

Skylarks'

PALETTE

PG 9012 Mar 61 (*Kenny Baker and his Heavenly Trumpet with vocal choir*)

'Jacqueline / Blue ice'

Kenny BALL

Leader of one of the most durable of British jazz bands, Kenny Ball began his trumpet playing as a 16 year old member of the Sea Cadets just after the last war. Born 22nd May 1930 and a native of Ilford, Essex, Kenny then played with the Ilford Rhythm Club before being called up for his National Service in the REME.

Back in circulation he played in the semi-pro bands of Stan Fry and Charlie Galbraith during which time he was named by 'Melody Maker' as "one of the most promising new players", winning individual prizes in dance band contests.

In 1953 Ken gave up the day job to turn professional, joining the Sid Phillips band, even though at the time he still couldn't read music - but Sid didn't know that! Helped to read the dots by fellow player Cyril Glover and tutored by ace trumpeter Max Goldberg, Ken was soon taking all the trumpet solos in the band. It was also with Sid's encouragement that he began airing his vocal chords, singing on several numbers.

Keen to spread his musical wings Kenny left Sid Phillips during 1955 and had a spell with The Norman Cave Six before moving on to Eric Delaney's band. But, a Dixieland player at heart, by the end of 1956 he was back with Sid Phillips, while at the same time appearing with his own Chicagoans Dixieland group. During May 1957 this outfit made its radio debut, with public reaction ensuring they were booked for the Light Programme 'Jazz Band Ball' on 20th June. Three further broadcasts followed during July.

During early 1958 Kenny was blowing with the Terry Lightfoot Jazzmen but by November had left to front his own full time jazz band. The radio debut of this new band was on 'Bandbox' Sunday 23rd November. Lined up with Ken on trumpet was John Bennett trombone, Dave Jones clarinet, Colin Bates piano, Dickie Bishop banjo, Vic Pitt bass and Tony Budd on drums. As a group they soon established themselves around the south east jazz clubs.

Steve Race first heard them at Harrow Jazz Club during May 1959 and wrote in 'Melody Maker' "the whole evening the band never stopped swinging and its standard in both jazz and instrumental ability is startlingly high - the Kenny Ball Jazzmen constitute one of the most exciting things on the current traditional jazz scene". Praise indeed and amply justified when one looks at how quickly the band moved up the ladder of success, extending well beyond the jazz club confines to a much wider audience. This they no doubt owed in some part to regular broadcasts every Sunday morning during the early sixties on 'Easy Beat'.

First recording by the band was 'Waterloo' and 'Wabash blues' on the Collector label in 1959. Later Ball was recommended to Pye Records by Lonnie Donegan, who went on to handle their recording sessions and the band first appeared on that label in May 1960 with 'Teddy bears picnic' and 'Waltzing Matilda'. It was Lonnie who later suggested the successful partnering of the Ball band with vocalist Gary Miller, on the album 'Gary On The Ball'. Kenny was no mean singer himself and the band's first hit parade success, 'Samantha' in February 1961, scored in no small part because of his vocal talents. During the 1960's, fourteen of the band's recordings reached the charts, most successful being 'Midnight in Moscow' that made it to number two at home and also in America. Eventual world-wide sales made this a 'million seller' and the resulting gold disc was presented to Kenny by Louis Armstrong during the latter's U.K. tour in May 1962.

During May 1961, Kenny and his boys became the first trad group to feature in a London Palladium production when for two weeks they joined the Frankie Vaughan Show and on 6th November the same year were honoured with a Royal Variety appearance. As well as 'Easy Beat' the Jazzmen often turned up on radio's 'Trad Tavern', while on TV were seen on 'All That Jazz', 'Thank Your Lucky

Stars' and made several appearances on 'Sunday Night at the London Palladium'.

While proving to be a jazz band the general public were happy to listen to, they didn't lower their standard to achieve this. In fact bandleader Ted Heath, himself a perfectionist, in a 1961 interview bemoaning the standard of jazz bands, said "I do applaud what Kenny Ball is doing. I like his musical standard and the band always looks smart".

Continuing to be a popular outfit, during 1965 the band played their first big summer season at Blackpool Winter Gardens, with Susan Maughan and Jimmy Clitheroe. Still going strong today due to his continuing high standard of presentation, Kenny has proved that jazz can be a popular music form.

Kenny Ball Jazz Band Recording

COLLECTOR

JDN 101 Sep 59 'Wabash blues / Waterloo'

PYE & PYE JAZZ

7N 15272 Jly 60 'Teddy bears picnic / Waltzing Matilda'
 7NJ 2040 Mar61 'Samantha / Nuages'
 7NJ 2042 May61 'I still love you all / Chimes blues'
 7NJ 2047 Sep 61 'Someday / Lumbered at the Lotus'
 7NJ 2049 Nov 61 'Midnight in Moscow / My mother's eyes'
 7NJ 2051 Mar62 'March of the Siamese children / If I could

be with you'
 7NJ 2054 May62 'The green leaves of summer / I'm crazy

'bout my baby'
 7NJ 2056 Sep 62 'So do I / Cornet chop suey'
 7NJ 2061 Nov 62 'The pay off / I got plenty o' nottin'
 7NJ 2062 Feb 63 'Sukiyaki / Swanee river'
 7NJ 2064 May63 'Casablanca / Hazelmere'
 7NJ 2065 Jly 63 'Rondo / 55 days at Peking'
 7NJ 2067 Sep 63 'Acapulco 1922 / Hand me down my

walkig shoes'
 7NJ 2068 Nov 63 'The music goes round and around /

Washington Square'

7NJ 2070 64 'From Russia with love / Meet Mr.Rabbit'
 7NJ 2071 64 'Hello Dolly / Tyrolean stomp'
 7NJ 2072 64 'Morocco 64 / Hard, ain't it hard'
 7NJ 2073 64 'Hong Kong blues / Fleet street
 lightning'
 7NJ 2074 64 'Saturday night / Seven golden daffodils'
 7N 15799 65 'I shall not be moved / Latin quarter'
 7N 15881 65 (re-issue of 7NJ 2074)
 7N 15951 65 'What became of life / Nine hundred miles'
 7N 17010 65 'Four or five times / On a slow boat to China'
 7N 17096 66 'Poor people of Paris / The warmth that's in

your smile'
 7N 17137 66 'Down by the riverside / Mame'
 7N 17188 66 'Red Square / Greenback theme'
 7N 17247 67 (with Max Bygraves) 'Harmonize'
 7N 17348 67 'When I'm 64 / Goodnight Irene'
 7N 17398 67 'Before I was a man / Brazil'
 7N 17512 68 'High hopes / I wanna be like you'
 7N 17536 68 'Wild daffodil / Don't give me sympathy'
 7N 45011 70 'Keep your hands off her / You're bound to look

like a monkey'
 7N 45056 70 'When the saint's go marching in / Listen

to my song'
 7N 45107 70 'When you wish upon a star / When I see an

elephant fly'
 7N 45135 70 'When somebody thinks your wonderful / Your

feets too big'
 7N 45196 70 'Your mother should know / Oki san'
 7N 45275 73 'Make love to me / Smile, smile, smile'

7N 45348 74 'And now your gone / Friend to you'
 7N 45500 75 'Stay, don't go / Chorus of the slaves'

7N 45593 76 'Titillating tango / Concorde'
 7P 107 79 (re-issue of 7NJ 2051)

FONTANA

TF 992 68 '1999 / Ivy Osbourne'
 TF 1010 69 'The night they raided Minsky's / This little

light of mine'
 SPIRAL

SPF 7002 77 'Saturday at the mill / Lili Marlene'
 SPF 7008 77 'Palomino pony / Ice cream'

BREEZE

BRE 501 79 'Turtle's progress / Sweet Afton'

AMI

AIS 109 80 'Soap / You're bound to feel a monkey'

OLD GOLD

OG 9087 82 'Midnight in Moscow' (only on one side)

MONT

MM 101 82 'Clap trap (two parts)'

P.R.T.

7P 289 83 'I wanna be like you / Bare necessities'

AMERICAN PHONOGRAPH

APKB 5 84 'Sunshine / Scorpio'

Chris BARBER

His parents, no doubt, were hopeful that Chris would become "something in the City". His mother was headmistress of King Alfred School, Golders Green and his father a statistician at the Board of Trade (responsible for the wartime clothing coupon scheme). In fact, following education at St.Paul's School, Hammersmith, Chris began work training as an accountant in an insurance company office but his involvement in late night jazz sessions and the effect this had on the day job soon resulted in him being sacked.

Donald Christopher Barber was born at Welwyn Garden City on 17th April 1930 and took violin lessons from age 12. Later he was allowed to buy a trombone and spent three years studying playing technique and music theory at London's Guildhall School of Music. During the late forties he

regularly played in public as an amateur with several bands including that of Cy Laurie. By 1949 he had decided to form his own full time outfit, a two trumpet lead New Orleans style jazz band. During the early fifties with Chris on trombone were Ben Cohen and Dickie Hawden cornets, Alec Revell clarinet, Brian Baker piano, Ferdie Favager banjo, Mickey Ashman bass and Brian Lawes drums. Reviews for their old time twenties American sound were favourable and bookings good. Many concerts about this time also had Humphrey Lyttleton up front, an arrangement devised to satisfy the many Lyttleton fans. His band still only being semi-professional they were unable to fulfil all the engagements he was asked to play.

One recording made by Chris's early band had a definite skiffle flavour before the "craze" arrived. Labelled as Chris Barber's Washboard Wonders it coupled 'Everybody loves my baby' with 'Whoop it up'. Recorded at a Butlin's camp it was issued by Esquire. Other recordings of the period include 'Oh didn't he ramble' on the same label and several sides for Tempo.

Early in 1953 Ken Colyer, probably of all British jazzman the one most true to the New Orleans sound, was back home from a visit to that South American city and forming a new band. Along with other devotees Chris signed up. Unfortunately although popular with fans, the regime turned out to be too strict (musically) for the players and disputes arose, so when in May 1954, Colyer sacked the rhythm section, the rest left too.

Re-forming under Chris's leadership, this new Barber band consisted of Monty Sunshine on clarinet, Lonnie Donegan banjo, Jim Bray bass, Ron Bowden drums, with Pat Halcox brought in on trumpet in place of Ken Colyer. A recording contract was signed with Decca, one of the first offerings being a 10 inch LP 'New Orleans Joys' which included a number favoured by banjoist Lonnie Donegan. It was of course 'Rock Island Line' which when released two years later as a single began the whole "skiffle" explosion.

Playing washboard on that recording was jazz singer Beryl Bryden and it was Beryl who introduced to Chris someone who not only did much for the band, but also had a big impact on him personally. That someone was a demure school teacher from Belfast, Otilie Patterson. Joining the band in January 1955, she proceeded to amaze audiences as to how such a big voice could come from such a small figure.

Constantly on tour home and abroad and regularly on radio, the band went from strength to strength. Chris was now able to indulge his love of fast cars and during 1957, he was reported as having two Lagondas and a Lotus. He put a few dents in the Lotus during May that year, first while travelling from London to Manchester he was in a collision with another car, then he later crashed it while racing at Oulton Park.

Band personnel changed along the way. Dick Smith was now on bass with Eddie Smith replacing Donegan on banjo, Lonnie having left to do his own thing. Ron Bowden also left and the drummer's seat was taken over by Graham Burbidge from the Sandy Brown band. Ron opened a 'Jazz Steak House' in Brighton and later played with Kenny Ball.

During 1957 the band reached a new audience

away from the jazz clubs when they toured the variety circuit. Much time was spent touring Europe, Scandinavian countries being especially popular with rave notices for the band in local jazz journals. In March 1958 the band began their first regular BBC radio series and in June another on Luxemburg. In the 1958 film version of John Osborne's play 'Look Back In Anger', the band played in a club sequence with Pat Halcox ghosting trumpet for Richard Burton.

The same year Chris was buying cars again, an Aston Martin DB2 for himself and two Standard Vanguards as band transport. Needless to say, within months he had turned the DB2 over as he hurried to catch a ferry at Harwich on route to a tour of Holland. Otilie Patterson was with him but once again no one was hurt. Missing the boat, they took to the air so as to catch up. Back in Britain in October 1958 they were on tour with American blues singer Muddy Waters.

It's rare to find jazz bands appearing on the pop record hit parade but the Barber band did start a bit of a trend when in February 1959 'Petite fleur' crept in at No.27. A delicate clarinet piece from the pen of Sidney Bechet, it certainly caught the public imagination (looking for a change from rock & roll?) and by April it had leapt up to the No.3 slot. As it happens Chris himself didn't appear on the record, it being a feature for Monty Sunshine's clarinet. After about twenty weeks on the charts the record continued to sell and in 1960 was awarded a gold disc for well over a million copies sold (mainly in the U.S. on the Laurie label). 'Petite fleur' also sold over 500,000 copies in Germany and was Norway's most popular disc of 1959. Despite the recording's success, neither musician made any money out of it, except from the basic recording fee. But it did help get them a tour of the States where they became the first British jazz band to play in New Orleans, the shrine of traditional jazz. They were also the first British band to appear on the famous Ed Sullivan TV show. A report in the New York Times credited them as being "certainly superior to any similar group in America"

On 12th November 1959 Chris and Otilie were married at Paddington register office just a week after returning from the band's second US tour (Chris previously had been married to dancer Nadia Lane). Pat Halcox was best man on what was supposed to be a secret wedding, but they couldn't resist telling viewers to 'Late Extra' the evening before!. Just two months later Pat himself took a day off from a tour of Denmark, flying back to wed Shirley Chapman in her home town of Dover.

1960 was to witness the first public discord within the band when Monty Sunshine left, claiming he had been sacked. Chris refused to comment. Ian Wheeler, who had been joint leader of the Sims-Wheeler Vintage jazz band, took over on clarinet. Whatever the reason, there must have been disappointment within the band that no follow up record to 'Petite fleur' happened. Chris later blamed this on record company "politics" claiming the follow up hit was in fact Acker Bilk's 'Summer set' early 1960 on Columbia. Chris was now on that label and he argued that as they had a bigger slice of Bilk it was in their interest to promote his record, rather than anything new from the Barber band. Despite this Barber's 'Lonesome' made a brief low down chart appearance during late 1959 and 'Revival' even lower in 1962.

During the sixties Chris Barber built on his fifties' popularity by introducing a slightly rock style into their jazz. Maintaining a high standard and never losing its true trad jazz roots the band is still pleasing its many fans around the world into the 21st century.

Chris Barber Jazz Band Recordings

ESQUIRE

- 12-013 May 51 'Oh didn't he ramble'
(Crane River band on reverse)
10-180 Nov 51 (C.B. Washboard Wonders)
'Everybody loves my baby /
Whoop it up'
TEMPO
- A 101 May 52 (CB New Orleans Jazz Band)
Camp meeting blues /
Stomp off
A 102 May 52 (CB New Orleans Jazz Band) 'When
Erastus
plays his old kazoo / Misty
morning'
A 116 Sep 55 'Precious Lord lead me on (v. Lonnie
Donegan) /
Tiger rag'
A 132 Mar 56 'Ice cream (v. Pat Halcox) / Saratoga
swing'
A 160 Jun 57 'Ice cream (v. Pat Halcox - different take
from 132) / Down by the riverside
(v. CB)

COLUMBIA (45rpm only - available on special order)

- SCMC10Dec 54 'White Christmas / On a Christmas day
(v. Lonnie
Donegan)'
DECCA
- F 10417 Dec 54 'Chimes blues / Merrydown rag'
F 10472 Feb 55 'Reckless blues / I hate a man like you'
(both v. Ottilie
Patterson)
F 10492 Mar 55 'Bobby Shaftoe / The martinique'
F 10621 Oct 55 'Weeping willow blues / Nobody knows
you when your down and out' (both
v.
Ottilie
Patterson)
F 10666 Dec 55 'It's tight like that /
All the girls go crazy about the
way I walk'
FJ 10724 Apl 56 'The world is waiting for the sunrise
/
St.Louis blues'
FJ 10790 Oct 56 'I never knew just what a girl could
do /
Storyville blues'
JAZZ TODAY

- JTS 1500 Aug 55 'High society / Papa de-da-da'

PYE NIXA

- NJ 2004 Jan 56 'Tuxedo rag / Brown skin mama'
NJ 2007 Mar 56 'High society / Papa de da da' (re-issue
of Jazz Today
JTS 1500)
NJ 2011 Sep 56 'Whistlin' Rufus' (Monty Sunshine
Quartet's 'Hushaby'
on reverse)
NJ 2014 May 57 (Skiffle group featuring Johnny
Duncan)

Doin' my time /

- Where could I go'
NJ 2015 Jun 57 'Jail house blues / Beale street blues'
(both v. Ottilie
Patterson)
NJ 2017 Jly 57 (Skiffle group featuring Dickie Bishop)
Can't you line 'em /
Gipsy Davy'
N 15109 Nov 57 'I love my baby / Kay-cee rider'
(both v. Ottilie
Patterson)
NJ 2020 Dec 57 'Bye and bye' (Monty Sunshine Quartet
on reverse)
NJ 2023 Jun 58 'When the saints go marching in' (two
versions)
NJ 2026 Feb 59 'Petite fleur / Bugle boy march'
NJ 2030 Jun 60 'Bill Bailey won't you please come
home /
Wild
cat blues'
NJ 2032 Sep 60 'Majorca / My old Kentucky home'
7N 3100 'April showers / Olga'
7N 3101 'When you and I were young Maggie /
Dixie
Cinderella'
7N 3107 'Petite fleur / Wild cat blues'
- ##### STORYVILLE
- A 45002 'Bugle boy march /
Maryland my
Maryland'
A 45043 Sep 61 'Saratoga swing / Panama rag'
- ##### COLUMBIA
- DB 4333 Aug 59 'There'll be a hot time in the old town
tonight (v. Ottilie Patterson) /
Lonesome
(featuring Monty
Sunshine)'
DB 4501 Sep 60 'Swanee river / Bohemia rag'
DB 4531 Dec 60 'The mountains of Mourne / Real old
mountain dew (both v.
Ottilie Patterson)'
DB 4583 Mar 61 'Li'l Liza Jane / Soudan'
DB 4640 Jun 61 'St.Georges rag / Don't go way nobody'
SCD 2156 Sep 61 'Swipsy cakewalk / Mama he treats
your
daughter mean (v. Ottilie
Patterson)'
SCD 2166 Dec 61 'Revival / New Orleans parade'
DB 4760 Dec 61 'I'm crazy 'bout my baby / Blueberry
Hill
(both v. Ottilie
Patterson)'
SCD 2167 Mar 62 'Yvette / Trad tavern'
DB 4817 May 62 'When the saints go marching in /
Down by
the riverside'
(both v. O P)
DB 4834 Jun 62 'I hate myself / Come on baby (both v. O
P)' SCD 2170 Jly 62 'It looks like a big time tonight /
Cottage crawl'
SCD 2187 Oct 62 'Mood indigo / Ory's creole
trombone'
DB 4930 Dec 62 'The longest day / We'll meet again'
DB 7042 Jun 63 'Mack the knife / Vini vini'
DB 7105 Oct 63 'You just can't win / Crying for the
Carolines'
DB 7196 Jan 64 'O sole mio / Bonsoir mes souvenirs'
DB 7249 Mar 64 'Young fashioned ways / I never shall
forget'
DB 7297 Jun 64 'Hello Dolly / I shall not be moved
(both v. Ottilie
Patterson)'
DB 7332 64 'O me, what eyes hath love put in my
head /
Tell me
(both v. O P)

DB 7364 Sep 64 'The ballad of the Liver Bird / Brands Hatch'
 DB 7461 65 'Finishing straight / (C.B. Soul band)

Morning train'
 MARMALADE

598005 Oct 67 'Mercy, mercy, mercy / Cat call
 598013 May 69 'Battersea rain dance / Sleepy John'

BLACK LION

BSP 45106 74 'Give me an old fashioned swing / Oro'

R.C.A.

RCA2002 Aug 70 'Fire and rain (*featuring Jackie Flavelle*) /
 Cortina

dream'
 SONET

SON2293 Nov 85 'Music from the land of dreams /
 Take me back to New Orleans'

Kenny BARDELL

Joining Ken Mackintosh as a twenty two year old, in June 1949, Kenny was vocalist with the Mackintosh band for over twenty years. A native of Sheffield, he was described as "quite a find" when he sang 'You are too beautiful' at a 'Jazz Jamboree' concert at Kilburn State Theatre on Sunday 9th October 1949, the Mackintosh band's first appearance away from Nottingham Astoria Ballroom where they were resident. No mean saxophone player either, Kenny was often to be found in the bands brass section. On record he sang on a number of Mackintosh band recordings and also made a few solo discs.

Kenny Bardell Recordings

H.M.V. (*with Ken Mackintosh Band*)

BD 1333 Nov 54 'It worries me / Desire'
 POP 176 Feb 56 'Come next spring'

ORIOLE

CB 1420 Jan 58 'Salty salty is the sea / My darling my
 darling' (*acc by Johnny Gregory*)

Orch)
 EMBASSY

WB 485 Nov 61 'The baby boy' (*not on reverse*)
 WB 555 Mar 63 'Say wonderful things' (*not on reverse*)

SABRE

SA 451 64 'The girl and the river / Gloria'

Barry BARNETT

One of the many "forgotten" singers of the 1950's, Barry whose pedigree included popular 1930's vocalist Sam Browne as an uncle, had quite a number of single records releases during the late 50's and early 60's.

Born on 25th March 1939, Barry had already made his West End stage debut before leaving Tottenham Grammar School. He was one of the children in the Drury Lane Theatre production of 'The King and I'. A pupil of the Aida Foster Drama School, he had

several parts in television plays including the Children's TV series Billy Bunter.

With a future as a straight actor looking very likely, Barry, with what was described as "a natural singing voice", always fancied becoming a vocalist. With this in mind he made a private recording, the outcome of which was a summer season singing with Joseph Muscant and his orchestra at Paignton. Uncle Sam Browne a veteran of hundreds of recording sessions, began coaching Barry and an introduction to Wally Ridley at H.M.V. resulted in his first record 'The Book of Love' in May 1958. Unfortunately, the Mudlarks stole the honours with this one, leaving Barry's version somewhat in the shade. The reverse side was 'All I have to do is dream' but everybody bought the Everly Brothers disc. His second record, 'When' in July, was up against the Kalin Twins. Another, 'Susie Darlin'' was a minor hit for American Robin Luke. To beat them all, for his next record Barry choose his own composition 'Only a memory' but neither this nor any of his other discs made any great impact.

He appeared on Jack Jackson's TV show on Wednesday 29th October 1958 and the following January was on the first of a new BBC TV teenage series, 'Dig This', getting good reviews for "this new singer in the Paul Anka mould". He made a brief come-back during the early sixties, but then disappeared.

At a party night organised by the nostalgia magazine 'Memory Lane' during 1994 one of the guests was "Sam Browne's nephew Martin (or Michael, both names used in the write up) Barnett - who sang several of Uncle Sam's hits". An accompanying photo showed a remarkable likeness to Sam Browne.

Barry Barnett Recordings

H.M.V.

POP 487 May 58 'The book of love / All I have to do
 is dream'

POP 511 Jly 58 'When / Secretly' (*with Mike Sammes
 Singers acc by Frank*)

Cordell orch)

POP 521 Aug 58 'My lucky love / Too young to love' (*acc
 by*)

Tony Osborne

orch & chorus)

POP 532 Sep 58 'Susie darlin' / Just a dream'

POP 579 Jan 59 'Only a memory / The diary'

POP 627 May 59 'Cuckoo girl / I'll string along with
 you'

POP 1053 Aug 62 'Only seventeen / My love'

POP 1126 Mar 63 'If you ever leave me / The hit of
 the week'

POP 1336 64 'I saw you / Marry the girl'

MERCURY

MF 945 65 'How can you explain / If there wasn't
 any you'

Dorothee BARONNE

In June 1948 attractive 22 year old Dotothee joined The Squadronaires as vocalist, replacing Doreen Stephens. She had come to Britain about a year earlier and been signed for a CSE tour of Germany. She then appeared in the UK mini-musical movie 'It's A Wonderful Day'.

Much of Dorothee's early life had been spent in the Far East where she was discovered in 1941 by American film star Melvyn Douglas (who was in

charge of the US Army special service section in the eastern theatre of war). She toured the Middle and Far East, entertaining troops and sang with The Jive Bombers and Andre Kostelanetz and his Orchestra.

In December 1949 Dorothee made her West End debut at Fischer's Restaurant, and guested on a Ted Heath Sunday Swing Session the following January. By July she was singing with Eddie Carroll and his band at Quaglino's Restaurant, airing with them on the 28th, although her first broadcast had been on 'In Town Tonight' in February.

As well as some variety appearances billed as "The Sweet and Swing Girl", Baronne began appearing with the Harry Parry Octet, recording with them on Parlophone, her wide ranging voice being used as a musical instrument (a first in this country) to great effect on some arrangements by Steve Race.

Dorothee Baronne Recordings

PARLOPHONE (with Harry Parry Octet)

R 3230 Sep 49 'Mood indigo / Night and day'
R 3244 Dec 49 'I've got you under my skin / Blue acara'

Carl BARRITEAU

A fine clarinettist, Carl was in Ken "Snakehips" Johnson's band at the Cafe de Paris before the war. After the war, Carl played London clubland with small groups until late 1947 when, with the help of Ted Heath, he put together a 13 piece dance band that included the virtually unknown Ronnie Verrall on drums (soon to be acclaimed as something of a sensation), with Arthur Greenslade on piano and Joe Muddell bass, with vocalists Mae Cooper and Dave Kidd. Debut concert was at Leicester's De Montfort Hall on Sunday 9th November 1947, with Carl adding lots of humour and playing "a superb version of Artie Shaw's Clarinet Concerto". Following some time playing one night stands and club work, the band took up residency at Leith Eldorado Ballroom, Edinburgh in June 1949.

Carl, described by Melody Maker writer Chris Hayes as "an impish little man with an infectious smile" was born in Trinidad, West Indies in 1914. He gained his musical education at an orphanage where he was sent after his father died. At 18 he joined the Trinidad police, but in 1937 came to London seeking a musical career. As part of Ken Johnson's band he was severely injured in the bomb that hit the Cafe de Paris on 8th March 1941, killing both the leader and tenor saxist Dave Williams.

While in Edinburgh, Carl's vocalist Mae Cooper, who had been with him some time, left to freelance. A few months later in June 1951 he too left the Eldorado, giving up bandleading to join Cyril Stapleton on tour as featured soloist. Along with his clarinet skills, Carl was no mean vocalist, pianist and also something of a comedian, and was undoubtedly an asset to any band.

The following year he was back fronting a nine piece of his own, playing mainly one night stands around service camps. Even Mae Cooper was back on board and eventually they made it more permanent, getting married.

Carl toured with a band until about 1957, when the rock revolution began to push most of the surviving mainstream bands to the wall. He had already

featured a rock and roll unit within the band to great success but eventually decided to carry on as a solo. So with just his clarinet, his voice and his humour, Carl saw out the remaining fifties touring in variety and cabaret.

In January 1960 he formed a small group to accompany The Platters on their UK tour. He then went to live in Germany and toured Europe as a solo act. Carl and his wife later settled in Australia where he continued his career. A report in November 1993 that he had died was later corrected as being somewhat premature. Unfortunately a similar report almost five years later was true. He died in Sydney on 24th August 1998

Carl recorded several sides for Decca in 1944 plus a couple more later and, it seems, very little else.

Carl Barriteau Band Recordings

DECCA

F 8409 Mar 44 'Concerto for clarinet' (both sides)
F 8439 Jun 44 'I'll get by (v. Mae Cooper) / Somebody loves me'
F 8457 Jly 44 'Ol man mose (v. C.B.) / A sultan goes to Harlem'
F 8475 Oct 44 'Is you is or is you ain't ma baby (v. C.B.) /

Minor mood'

F 8596 Feb 46 'I wished on the moon / Am I blue'
F 8670 Sep 46 'Into each life some rain must fall / Primrose hill' (both v.

Mae Cooper)
COLUMBIA

DX 1440 Dec 47 (featured on excerpts from Columbia's 'Melody Maker' Jazz

Rally of 1947)

'Confessin' / Jam blues / Thrivin' on a riff

The BARRY Sisters

Ann, June and Angela made their stage debut for Carroll Levis about 1954 and toured with him for over a year. The close harmony trio were then signed for BBC radio's Northern Region series 'Wot Cher Geordie'. All pretty girls, aged in 1955 from 17 to 23, their mother had been in show business playing Dot to Ben Warriss's Dinky.

The girls worked hard at building a reputation playing variety and radio, mainly in the north. Regular airings included 'It's Great To Be Young' with Ken Dodd and Peter Goodwright and a Scottish TV series 'Happy As Larry' with comedian Larry Marshall. Along the way Angela decided to leave and get married, her place being ably filled by Sylvia Scarill.

Early in 1959 Decca put them on record with 'Little boy blue' quickly followed by 'Tall Paul'. The latter song, a big hit in the States for Annette, failed to register over here. Trying again with 'Jo Jo the dog faced boy', another Annette original, proved just as unsuccessful.

Nevertheless on stage and TV they were well received. For a time they were regulars on BBC TV's teen show 'Drumbeat' and joined the Ken Mackintosh band on 'Flying Standards'. From December 1959 they began a long run on a new Tyne-Tees TV series 'Request Time'. During the summer that year the trio played to holiday-makers at Great Yarmouth, appearing at the Britannia Pier

Pavilion with Malcolm Vaughan and Ken Dodd. The following summer they were at Craighburn Pavilion in the Scottish resort of Gourrock. In May 1961 the girls played a season in North Africa with Donald Peers. Later in the year Angela re-joined the group and now as the Four Barry Sisters, they played in the Jimmy Logan Christmas Show at Newcastle Theatre Royal.

Barry Sisters Recordings

DECCA

F 11099 Jan 59 'Little boy blue / My sweetie's coming to call'
 F 11118 Mar 59 'Tall Paul / Till then'
 F 11141 Jun 59 'Jo Jo the dog faced boy / I-ay ove-lay oo-yay'
 F 11201 Jan 60 'Spoilsport / Bonnie Prince Charlie'

John BARRY

Well thought of in the late fifties as leader of the John Barry Seven, he made an even greater contribution to the profession in later years behind the scenes as composer, arranger and record producer.

Born into show business in November 1933, his father Jack Prendergast owned York's Rialto cinema and it was here that John began work as a projectionist while playing semi-pro trumpet. Always interested in the theory of music, he studied arranging through postal lessons from American Bill Russo, with sympathetic advice from the likes of Jack Parnell and Johnny Dankworth to whom he sent samples of his work.

Early in 1957, with rock and roll becoming increasingly popular, 24 year old John formed a band to capitalise on the revolution. Rehearsing in an old barn near York the band consisted of John leading on trumpet and vocals with Mike Cox tenor-sax, Derek Myers alto-sax, Ken Richards solo guitar, Keith Kelly rhythm guitar, Fred Kirk bass guitar and Ken Golder drums.

The first public appearance of the John Barry Seven (Barry is his middle name) was at dad's theatre on 17th March 1957 in a Sunday concert with American singer Mitchell Torok and the Cy Laurie band. An audition for Harold Fielding got them a summer season at Blackpool Palace theatre, playing afternoon sessions backing acts on the Tommy Steele Show. Their TV debut came on ITV's 'Music Box' on 30th August 1957. The following month they were on the BBC's '6-5 Special' and the same year appeared in Anglo Films spin-off movie of the series. Their disc debut was 'Three little fishes' and 'Zip, zip' for Parlophone during October.

Having quickly established themselves, during the latter months of 1957 the Seven were on tour in 'The Big Beat' package with Nancy Whiskey, Michael Holliday and penny whistle man Desmond Lane, ending the year supporting Paul Anka on his UK tour. 1958 began with concerts around the country in 'The Six Five Special Stage Show' with The Dallas Boys and Cab Kaye Quintet. This they followed with weeks in variety and a tour of ballrooms. On Sunday 15th June 1958 they appeared on the first ITV 'Oh Boy' show.

By early 1959 the Seven's initial surge seemed to have slowed. There had been extensive personnel changes with the current line up being Dennis King tenor-sax, Jimmy Stead baritone-sax, Vic Flick solo

guitar, Keith Kelly rhythm guitar, Mike Peters bass guitar and Duggie Wright drums. John was still on trumpet and the occasional vocal and for a time they added singer Lisa Page (Jill Day's sister). Now under the personal management of Evelyn Taylor of the Will Collins Agency, fortunes were definitely on the up and up again when in April 1959 the band was signed to put the "beat" into BBC TV's new teenage series 'Drumbeat'. About the same time Les Reed joined the band on electric piano, replacing rhythm guitar.

Having played concerts with a newcomer to the beat scene, Adam Faith, and formed a firm friendship, Barry recommended him for the new show and together they became big favourites with teenage viewers. The Seven backed Adam on many of his early recordings including the number one hit 'What do you want' that Barry scored. Faith and the Seven appeared on stage together regularly for several years.

Further solo discs by the John Barry Seven achieved no great sales until a move to the Columbia label in early 1960 produced the Barry original 'Hit and miss'. Played on the TV record review show 'Juke Box Jury', it was voted a definite hit and soon adopted as the show's theme music, replacing the earlier signature tune 'Juke box fury'. The disc became the band's first chart success, with the follow up record, 'Beat for beatniks', repeating the exercise. A cover version of the Ventures' 'Walk don't run' also did well later in the year.

A measure of how well John was regarded within the industry even this early in his career can be gauged from the number of labels who called on him to arrange and lead backing orchestras. Among them were Decca, Pye, Top Rank and even the cut price Saga label, where he led a group called the Satellites to back Larry Page.

Back as far as the late fifties John was proving his worth to the film industry by providing the score to Adam Faith's first film 'Beat Girl', which was issued on L.P. He did the same for Adam's next film 'Never Let Go' in 1960. But it's likely his James Bond theme for the film 'Dr. No' in 1962 became his first film score to catch the public imagination. The record became another hit parade winner. He went on to produce theme songs for several further Bond movies.

While spending more time on his composing - arranging interests John still found time to lead the Seven on tour, and to take a regular radio spot on the new 'Easy Beat' series from January 1960. That summer it was another season at Blackpool, this time at the Hippodrome with Adam Faith, Emile Ford and the Checkmates and the Morton Fraser Harmonica Gang. With film and studio work increasing John decided to travel less, turning down summer season bookings with Faith in 1962, to concentrate on work around London, which included becoming A & R man at Ember Records.

Throughout the sixties, seventies and eighties John Barry's list of film scores just continued to grow, some notable ones being 'Zulu' (63), 'Goldfinger' (64), 'The Ipcress File' (65), 'Born Free' (66), 'You Only Live Twice' (67), 'Midnight Cowboy' (69), 'Diamonds Are Forever' (72), 'King Kong' (76), 'Moonraker' (79), 'Raise The Titanic' (80) and 'Octopussy' (83). By the nineties he had relocated to America, living in New York.

PARLOPHONE (all J. B. Seven)

R 4363	Oct 57	'Zip, zip / Three little fishes'
R 4394	Jan 58	'Every which way / You've gotta way'
R 4418	Mar 58	'Big guitar / Rodeo'
R 4453	Jly 58	'Hideaway / Pancho'
R 4488	Oct 58	'Farrago / Bee's knees'
R 4530	Feb 59	'Long John / Snap 'n whistle'
R 4560	May 59	'Little John / For Pete's sake'
R 4582	Oct 59	'Twelfth Street rag / Christella'

TOP RANK

JAR 203	Oct 59	(with Des Lane the penny whistle man)	'Moonbird / The clanger march'
			COLUMBIA (J. B. Seven unless stated)
DB 4414	Mar 60	'Hit and miss / Rockin' already'	
DB 4446	May 60	(J. B. orchestra) 'Beat for beatniks / Big fella'	
DB 4480	Jly 60	" 'Never let go / Blueberry hill'	
DB 4505	Sep 60	'Walk don't run / I'm movin' on'	
DB 4554	Dec 60	'Black stockings / Get lost Jack Frost'	
DB 4598	Mar 61	'The magnificent seven / Skid row'	
DB 4659	Jly 61	(J. B. orchestra) 'Rodeo / The menace'	
DB 4699	Sep 61	'A matter of who / Starfire'	
DB 4746	Dec 61	'Watch your step / Twist it'	
DB 4806	Apl 62	'Cutty Sark / Lost patrol'	
DB 4898	Oct 62	(J. B. orchestra) 'The James Bond theme /	The
Blacksmith blues'			
DB 4941	Dec 62	" 'March of the mandarins /	The
lolly them'			
DB 7003	Apl 63	" 'The human jungle /	Onward Christian
spacemen'			
DB 7414	64	'Twenty four hours ago / Seven faces'	
EMBER		(J. B. Orch)	

EMB 178	Aug 63	'Kinky / Fancy dance'
EMB 181	Oct 63	'From Russia with love / 007'
EMB 183	Nov 63	'The London theme / Elizabeth'
EMB 185	Jan 64	(JB Seven) 'Zulu stamp / Monkey feathers'
EMB 243	Jun 67	'007 / The loneliness of autumn'

STATESIDE

SS 296	64	'Man In the Middle theme / Barney's blues'
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UNITED ARTIST

UP 1060	64	'Seance on a wet afternoon / Oublie ca'
UP 1068	65	'Goldfinger / Troubadour'
UP 634	Sep 80	'Midnight cowboy / Fun city'

C.B.S.

201747	65	'Man alone / Narbra's theme'
201822	65	'The syndicate / What a question'
202390	66	'Vendetta / The Danny Scipio theme'
202451	67	'Wednesday's child / Sleep well my darling'
2825	67	'You only live twice /
		The girl with the
sun in her hair'		
3935	69	'The Lion in Winter' (two versions)
4468	69	'Midnight Cowboy / Fun City'
4680	69	'On Her Majesty's Secret Service /
		We have all the time
in the world'		

7469	71	'The persuaders / The girl with the sun in her hair'
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POLYDOR

2058216	72	'Diamonds are forever / This way Mary'
2058275	72	'The adventurer / Follow follow'

E.M.I.

EMI 2981	79	'Hit and miss / Rodeo'
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Kay BARRY

Kay Barry, the name on over a dozen of Woolworth's Embassy labels, is believed to have been Bristol born singer Barbara Kay who for a number of years during the early sixties sang with the Oscar Rabin band at Wimbledon Palais, regularly broadcasting with them on 'Go Man Go'. Much of her later work was as a session singer.

Kay Barry Recordings

EMBASSY (different artist on reverse of some discs)

WB 486	Dec 61	'My friend the sea'
WB 488	Dec 61	'Don't bring Lulu / I wanna be loved by you'
WB 496	Feb 62	'Tell me what he said'
WB 501	Mar 62	'Speak to me pretty'
WB 510	May 62	(with Bobby Stevens) 'Come outside'
WB 513	June 62	'Here comes that feeling'
WB 528	Sep 62	'It might as well rain until September /
		It started all
over again'		
WB 532	Oct 62	'Sherry'
WB 534	Oct 62	'Bobby's girl / James hold the ladder steady'
WB 543	Dec 62	'Like I do'
WB 567	May 63	(with Paul Rich) 'Young lovers'
WB 571	Jun 63	'It's my party'
WB 599	Oct 63	'Be my baby / Bye bye birdy'
WB 674	Jan 65	'Girl don't come / Terry'

Lionel BART

London born, on 1st August 1930 and one of eleven children, Lionel Begleiter found his early life to be no bed of roses and these tough times are reflected in some of his later stage writing. Although he couldn't read a note of music, Lionel found no difficulty in humming a good tune to someone who did. And by such means he became, by the sixties, one of England's most prolific stage musical writers.

During the late fifties, adopting the simpler surname of Bart, he was an art college trainee, part owner of a silk-screen printing firm and beginning to be noticed as a songwriter. Playing washboard in a skiffle group had brought him into contact with the likes of Tommy Steele and he co-wrote Steele's first hit, 'Rock with the caveman' and then 'A handful of songs', both in 1957. Frankie Vaughan's 'Walkin' tall' was also one of his, as was 'Living doll' for Cliff Richard.

But it was musical theatre that was his forte, his first show being 'Fings Ain't Wot They Used To Be', a tribute to the Cockney dialect of his youth, for which he wrote all the music and lyrics to Frank Norman's book. Produced early 1959 by Joan Littlewood's Stratford Theatre Royal company, it was a huge success. Just a few months later in

May 1959, Bart's lyrics to Laurie Johnson's music for 'Lock Up Your Daughters' was being presented by Bernard Miles as the first show for his new Mermaid Theatre at Puddle Dock alongside the Thames.

On the film scene Bart wrote songs for 'The Tommy Steele Story', 'Tommy The Toreador' and 'The Duke Wore Jeans'. Having written 'Living doll' for the film drama 'Serious Charge', it was Bart who suggested they get Cliff Richard to sing it. They did and Cliff turned it into a hit parade number one and so began his film career. Not to be outdone on record, Lionel himself sang several of his own songs on a Decca long player "Bart For Bart's Sake" and also made a few singles.

Most popular of all Lionel's work must be the musical 'Oliver', for which he wrote words and music for his own adaptation of Dickens' book. Its memorable songs include 'As long as he needs me'; 'Consider yourself'; 'You've got to pick a pocket or two' and 'I'd do anything'. Following a two week try out at Wimbledon, the show moved into the West End at the New Theatre from the end of June 1960. A strong cast led by Ron Moody as Fagin with a magnificent Nancy from Georgia Brown ensured this would become one of the greatest musicals ever staged. The score was honoured in that year's Ivor Novello Awards, with 'As long as he needs me' being judged "the most popular and best selling pop song of the year".

Lionel was already working on his next extravaganza, 'Blitz', based on his experiences of wartime living in East London. Finally arriving on the Adelphi stage in May 1962, despite some stirring songs and an extravagant set, it failed to impress the critics and public support was such it soon closed. 'Maggie May' at the same theatre two years later fared little better. Bart must have been wondering where his early Midas Touch had gone and when 'Twang' opened at the Shaftesbury in 1965 he knew it was all over. Based on the story of Robin Hood and his Merry Men, it starred James Booth in the lead with a comely Barbara Windsor as Maid Marian. A recipe for success one would think but unfortunately it was panned by first night critics, Keith Prowse refused to handle ticket sales and although Bart himself underwrote all expenses in an effort to keep the show afloat, it still closed, losing a fortune and virtually bankrupting him. 'Costa Packet', a show about the travel profession and a bid to recoup some of the losses, failed to even make the West End.

Bart, once the owner of four homes and a notorious party giver, became a virtual recluse. He moved into a small flat above a shop in Acton, with profit from later revivals of 'Oliver' going to Max Bygraves who had bought the rights. During these dark years, he turned to drinking and received a drink driving conviction in 1975 and then another in 1983.

Cameron Mackintosh, promoter of a new multi-million pound production of 'Oliver' at the Palladium in 1995, promised Lionel royalties. Legal battles brought in cash from some of his other compositions and at long last fortunes for Lionel Bart, who was still living at Acton, seemed to be on the rise again. Unfortunately there was to be no happy ending and he died from cancer on 3rd April 1999, alone and still virtually pennyless.

In 2006 the Queen's Theatre Hornchurch, where Bart had been working on a revival of his show

'Fings Ain't Wot They Used To Be' at the time of his death, produced a play about his rise from rags to riches and back again called 'It's A Fine Life' written by Chris Bond, it also featured a lot of Bart's original music.

Lionel Bart Recordings

H.M.V.

POP 760 60 (labeled as Ocher Nebbish, with Alma Cogan) 'The "I love you"

bit'

DECCA

F 11405 Dec 61 'Give us a kiss for Christmas / How now

brown cow'

DERAM

DM 212 68 'Isn't this where we came in / May a

man be merry'

BRONZE

BR 036 77 'Living doll / Don't talk about it'

E.M.I.

EM 121 Nov 89 'Happy endings / ?

Shirley BASSEY

Shirley Veronica Bassey, the girl from Tiger Bay, became an international singing star and is still going strong as I write this in the mid nineties. She was born on 8th January 1937 in the tough docklands area of Cardiff known as Splott. Her father was a West Indian seaman who left while Shirley was still an infant, leaving mother Eliza, a tough Yorkshire woman, to bring up her seven children.

Needless to say Shirley's childhood, spent in a small terraced house, was far from easy. But it wasn't miserable either and she was apparently always singing so much, that a friend suggested she enter a talent contest at Cardiff's Louis ballroom. Shirley won and became a regular attraction at the Louis and other clubs around Tiger Bay. It was at one of these venues that she was spotted by Cliff Gordon, producer of a touring 'Memories of Jolson' show. He signed her up and Shirley began playing weekly variety around the country. Missing her family and home comforts, such as they were, she soon wanted to give up and return to her factory job packing saucepans. It was Eliza, a continuing tower of strength, who persuaded her daughter to keep going.

So Shirley soldiered on, soon joining a new all coloured show 'Hot From Harlem'. In March 1954 a 'Melody Maker' review of the show, which was at Blackpool Palace theatre for a week, said "let me draw attention to attractive singer Shirley Bassey who has the voice, range, style and control to make the most of her two numbers, songs as diverse as Ebb Tide and The Creep are tackled with equal confidence". At only just seventeen, Shirley Bassey was on her way.

It was while touring in the Harlem show that she met Mike Sullivan, an agent who offered to manage her career, promising to make her a star. Mike did more than anyone to mould Shirley, telling her how to move on stage and rehearsing all those extravagant hand and body movements that

became her trademark. He also got her a cabaret booking at the Astor Club where one night Jack Hylton was in the audience. Liking what he saw and heard, he kept her in mind and later, when Maria Pavlou was taken ill with appendicitis, Hylton called on Shirley to fill the vacancy in his show at the Adelphi. Joining Al Read in 'Such Is Life' there at the beginning of October 1955, she was still with the show a year later when it closed on 3rd November 1956.

An appearance on an early ITV show in October 1955 proved an overnight sensation, bringing record companies hurrying round. Philips signed her up, releasing her first single 'Burn my candle', a song from the Adelphi show, in early 1956. A year and three discs later, the unlikely 'Banana boat song' gave Shirley her first chart success, reaching number eight on the Top Ten. This was a song she had initially refused to record feeling it was not her style at all, but Johnny Franz, the A & R man at Philips, persuaded her to change her mind and results proved him right.

From 1st October 1956 as well as the Adelphi show Shirley was booked for two weeks late night cabaret at the Cafe de Paris. So well was she received this was extended to eight weeks, with a recording of the show issued on an E.P. Appearing on BBC TV on Sunday 18th November 1956 in a spot titled 'The Song That Made The Star', her obvious song choice 'Burn my candle' was banned by the BBC so instead she sang 'I can't give you anything but love'.

Early in 1957 Shirley was off to the United States, opening at Las Vegas, New Frontier Hotel on 21st January for three weeks, followed by five weeks at Ciro's Club, Hollywood. Still not 21, Shirley had made the meteoric rise from the back streets of Cardiff docks to the luxury of Hollywood's clubland in less than five years. Arriving back in Britain on Good Friday, two days later she starred on ATV's 'Sunday Night At The London Palladium' and the next day began a top of the bill variety tour. During May she proudly played a week in her home town at the New Theatre, bringing in packed houses despite the competition over at the Gaumont from Tommy Steele with Freddy Bell and the Bellboys.

Fast establishing herself as an international star, most of June and July was spent across the channel, appearing in Stockholm, Monte Carlo, Brussels, Madrid and Paris. Two weeks at the London Hippodrome with Northern comic Norman Evans and the Hedley Ward Trio from 22nd July followed, then it was back to Belgium for another three weeks.

One disappointment in 1957 came in October, when Shirley failed her driving test. She had so wanted to buy an impressive American car but in practically all other respects she could do no wrong, with Mike Sullivan moulding her stage routine almost to perfection. Every movement, even the slightest twitch of a finger, was rehearsed and timed for maximum effect, with a powerful voice emphasising and exaggerating key words in a song. Add to this her glamorous gowns, designed for maximum exposure and no wonder she was in such demand.

Further TV and variety appearances in this country followed until November, when she headed south, booked for six weeks on the Australian Tivoli circuit. As it turned out, because of fantastic public demand, those six weeks became six months and

Shirley didn't get home again until the end of May 1958. Back on the road in Britain it all came to a halt in Birmingham in late June when Shirley became ill with peritonitis. Hospitalised for several weeks, her planned summer season at the Regal Blackpool had to go and some cynics began to write her off as finished. Determined to prove them wrong, by mid-July she was back on stage and on 7th September had her own 'Shirley Bassey Show' on ITV. Other television included the usual pop shows like 'Six Five Special', 'Music Shop' and the 'Jack Jackson Show' and, from October until January 1959, a new Sunday late night series, 'After Hours' with Michael Bentine.

On record, the hits continued. 'Fire down below', and 'You you romeo' were a double sided chart success. In January 1959 Shirley had two recordings in the Top Ten at the same time. 'As I love you' and 'Kiss me honey honey kiss me', with the former holding the New Musical Express No.1 spot for four weeks. Not many female singers made it to the top, with Shirley being the first Briton to do so since 1955 when both Ruby Murray and Alma Cogan had done it. About this time she switched labels to Columbia where her third offering 'As long as he needs me' from Lionel Bart's new musical 'Oliver', did almost as well, rising to No.2 during October 1960.

Early in 1959 Shirley parted company with manager Mike Sullivan. Despite the influence on her success, his reported 45% cut was obviously a bit too much. Thursday 19th February 1959 was a special day, being her big West End opening at the Prince of Wales theatre in 'Blue Magic', a spectacular revue that also starred Tommy Cooper and American comedian Archie Robbins. 'The Record Mirror' said "it's worth the price of a ticket just to see the outstanding performance of Shirley alone". The same month she was voted, in the TV Review critic's poll, top female singer on television, Michael Holliday taking the male vote.

'Blue Magic' ran through till November, when it made way for 'The World of Susie Wong'. After a well earned break, during which Shirley starred on AR-TV's Christmas Eve spectacular 'Merry With Medwin', featuring Michael Medwin with guests that also included Vince Eager and Stephanie Voss, she was off again touring the continent beginning with a month at Milan's Olympia Music Hall. Back in Britain, six weeks from 18th April were spent in Coventry Theatre's Spring Show with Whitsun at Torquay Pavilion, then a week at Southsea before opening at Bournemouth for the summer. On the bill with her at the Winter Gardens there were rock organist Cherry Wainer and piano duettists Rawitz & Landauer. With summer over it was four weeks at London's Pigalle Restaurant and then off on another tour of the States, going over big on Ed Sullivan's TV show.

On 29th January 1961 Shirley once again starred on ATV's 'Sunday Night at the Palladium', the third time in four months. Her two year quarrel with Mike Sullivan patched up; he again took over her career that continued with another Australian tour for a fee reputed to exceed £10,000. An oldie she introduced into her act out there, 'You'll never know', went so well she recorded it. Back in Britain it was straight to Harley Street for a tonsil operation. Being off work for two months gave her plenty of time to think of other things and on Thursday 8th June, at Paddington Register Office,

Shirley married film director Kenneth Hume. Coincidentally, this was the same day that Petula Clark got married in Paris. Soon back working, Shirley played her first Blackpool summer season in 'Big Show Of 1961' at the Opera House with comic Tommy Fields and singer Ivor Emmanuel. In fact she only played half the season with Cliff Richard taking over at the end of August when Shirley flew off to New York for five weeks` cabaret at the plush Hotel Plaza Persian Room. She was reported to be a sensation with veteran Broadway columnist Earl Wilson exclaiming "she does a strip-tease with her voice". In November Shirley was back at London at the Prince of Wales theatre, just for one night, on the Royal Variety Performance, followed by a short one night stand tour with the Ken Mackintosh Orchestra.

The pattern was set for much of the remainder of the sixties, performances world wide, much television, a continuing string of recordings, many of them charting, with 'Reach for the stars' and 'Climb every mountain' becoming a double sided number one in September 1961. Others reaching the top ten included 'I`ll get by', 'What now my love' and 'I who have nothing'.

The latter half of 1963 saw Shirley taking a bit of a break, preparing for the birth of her daughter Samantha, but in January 1964 she was back on a whistle-stop tour taking in Cardiff (all 5000 tickets sold the first day the box office opened), London, Birmingham, Nottingham, Bradford and Sheffield, backed by a 23 piece orchestra led by John Barry. She then followed this up with cabaret appearances in America and Australia.

Throughout the seventies Shirley was still making her annual world tour - the American Guild of Variety Artists voted her "Best Female Entertainer of 1976" and the following year she was voted "Best British Female Solo Singer of the Last Fifty Years" - but by the eighties Shirley had slowed down a bit, spending more time at her home in Switzerland enjoying the comforts success had brought her. But life was not always perfect. There was also sadness, with two failed marriages and her 21 year old daughter Samantha`s death in 1985 following a fall from Bristol`s Clifton suspension bridge. Then in 1995 came the news of the tragic death of former manager Mike Sullivan, killed with his wife in a fire at their Paris flat.

Now over fifty years on from her humble beginnings in Tiger Bay, Shirley is still working and sounds and looks as good as ever. Awarded a CBE in 1993 she was made a Dame in the Millennium Honours list.

Shirley Bassey Recordings

PHILIPS (acc on most by Wally Stott Orchestra)

PB 558 Feb 56 'Burn my candle / Stormy weather'
PB 598 Jun 56 'The wayward wind / Born to sing the blues'
PB 651 Dec 56 'If you don`t love me / After the lights
down low'
PB 668 Feb 57 'The banana boat song / Tra la la'
PB 673 May 57 'If I had a needle and thread / Tonight
my heart

she is crying' (with Jimmy

Carroll orch)

PB 723 Aug 57 'Fire down below / You, you romeo'
PB 757 Nov 57 'Take my love, take my love /
Puh-leeze

Mister Brown'

PB 845 Jly 58 'As I love you / Hands across the sea'
PB 860 Oct 58 'There`s never been a night /
Kiss me honey
honey kiss me'
PB 917 Apl 59 'Love for sale / Crazy rhythm'
PB 919 Sep 59 'My funny valentine / How about you'
PB 975 Jan 60 'The gipsy in my soul / Night and day'
PB 1091 Dec 60 'Careless love blues / The birth of the
blues'
326565 Feb 63 'The wayward wind / Puh leeze Mister
Brown'
BF 1782 69 'As I love you / Kiss me honey honey
kiss me'

COLUMBIA

DB 4344 Sep 59 'If you love me / Count on me'
DB 4421 Apl 60 'With these hands / The party`s over'
DB 4490 Aug 60 'As long as he needs me / So in love'
DB 4643 Jun 61 'You`ll never know / Hold me tight'
DB 4685 Aug 61 'Reach for the stars / Climb every
mountain'

(acc by Geoff

Love orch)

DB 4737 Dec 61 'I`ll get by / Who are we'
DB 4777 Feb 62 'Tonight / Let`s start all over again'
(with Rita

Williams Singers acc by

Geoff Love orch)

DB 4816 May 62 'You`ll never walk alone / Ave Maria'
DB 4836 Jun 62 'Far away / My faith'
DB 4882 Sep 62 'What now my love / Above all others'
DB 4974 Mar 63 'What kind of fool am I / Till'
DB 7113 Oct 63 'How can you tell / I who have nothing'
(acc by Tony

Osborne orch)

DB 7185 64 'You / My special dream'
DB 7248 64 'Your love / Gone'
DB 7337 64 'Who can I turn to / To be loved by a
man'
DB 7360 64 'Goldfinger / Strange how love can be'
DB 7423 64 'How can you believe / Now'
DB 7535 65 'No regrets / Seesaw of dreams'
DB 7759 65 'Secrets / It`s yourself'
DB 7811 65 'The liquidator / Sunshine'

UNITED ARTIST

UP 1134 May 66 'Don`t take lovers from the world / Take
away'
UP 1148 Aug 66 'Who could love me / Shirley'
UP 1173 Feb 67 'The impossible dream / Do I look like a
fool'
UP 1176 Mar 67 'If you go away / Give him your love'
UP 1192 Sep 67 'Big spender / Dangerous game'
UP 1207 Feb 68 'This is my life / Without a word'
UP 2254 Nov 68 'My love has two faces / To give'
UP 35015 69 'Doesn`t anybody miss me /
Now you want

to be loved'

UP 35094 70 'Sea and Bassey / What about
today'
UP 35125 70 'Something / Easy to be hard'
UP 35156 70 'What are you doing the rest of your
life /

The fool

on the hill'

UP 35194 71 'Love story / For the love of him'
UP 35267 71 'For all we know / What`s done is
done'
UP 35293 71 'Diamonds are forever / Pieces of
dreams'
UP 35370 72 'The greatest performance of my life
/

I`ve never been a

woman before'

UP 35424 72 'Ballad of the sad young man /
If I should find

love again'

UP 35459 72 'And I love you so /

I don't know how

to love him'
UP 35490 73 'Never, never, never / Day by day'
UP 35557 73 'The old fashioned way /
Make the world a

little younger'
UP 35649 74 'When you smile /
The trouble with hello is

goodbye'
UP 35837 75 'Good bad but beautiful /
I'm nothing

without you'
UP 36007 75 'Living / Everything that touches
you'
UP 36102 76 'Runaway / Natalie'
UP 36200 76 'Can't take my eyes off you / Born
to lose
UP 36247 77 'I let you let me down again /
Razzle dazzle'
UP 36260 77 'You take my heart away /
I let you let me

down again'
UP 36502 79 'This is my life / The magic is you'
UP 602 79 'Moonraker' (two versions)

H.M.V.

POP 2009 Jun 80 'I (who have nothing) / Goldfinger'

APPLAUSE

APK 201 May 82 'All by myself / We don't cry out loud'

TOWERBELL

TOW 51 Mar 84 'Sometimes / He needs me'
TOW 60 Nov 84 'Natalie / As I love you'
TOW 62 Dec 84 'I am what I am / This is my life'
TOW 87 Mar 86 'To all the men I've ever loved'
TOW 90 86 'There's no place like London / Born to
sing'

Elizabeth BATEY

A shapely attractive young lady, from South Shields, she was for many years vocalist with Joe Loss. Previously with Jack Payne, she joined Joe during the war years and through to 1951 toured extensively with the band. Then in April of that year misfortune struck when a fall in her bath fractured her jaw.

By June she was well enough to rejoin the band alongside Rose Brennan, who Joe had discovered as replacement following the accident. Rose stayed, doing the slow ballads while Elizabeth did the comedy and up tempo songs, plus duets with Howard Jones. But within six months Elizabeth had left the band and, as the 'Melody Maker' put it, "just vanished". Elizabeth reappeared during the early summer of 1952 when she joined Eric Winstone's band at Butlin's Clacton Holiday Camp for the season. She repeated this the following year.

In November 1953, Elizabeth's husband Harry Bence, who had played saxophone and clarinet with Joe Loss, formed his own orchestra and she joined fellow vocalists Tony Mercer and Johnny Day. The band toured widely in this country and abroad. During the winter of 1955 she toured with Harry Leader's band and recorded some L.P tracks with him for Top Hits of The Month Club. The later fifties were mainly spent in Scotland and the North where Harry Bence led a trio, resident for some time at the George Hotel, Edinburgh. The summer season of 1959 was spent at the new luxury Dunoon

Pavilion.

Elizabeth appears to have been born under an unlucky star, for on top of her earlier misfortune she was involved twice in motor accidents during the fifties. In December 1953 she was knocked unconscious when Harry's car crashed near Manchester and during April 1956 was badly shaken up when involved in another accident. In May 1958 both Elizabeth and her husband needed hospital treatment after being savagely attacked late one night when leaving the Edinburgh Palladium. Also Harry'sandleading venture had run into trouble with outstanding debts of many thousands of pounds. Despite this she kept going and was still singing into the eighties. In September 1999 Elizabeth, then aged 80, was reported to be enjoying retirement, living with her son Freddy and his wife in Southport.

Elizabeth's only recordings appear to have been those made with the Joe Loss band, the first in March 1943. Joe's singles with vocals by her are listed below:

H.M.V.

BD 5794 Mar 43 'Yeah man'
BD 5800 Apl 43 'I'm gonna get lit up'
BD 5801 Apl 43 'Why don't you fall in love with me'
BD 5806 Jun 43 'The lady who didn't believe in love'
BD 5809 Jun 43 'Silver wings in the moonlight'
BD 5824 Oct 43 'Put your arms around me honey'
BD 5836 Jan 44 'Cow cow boogie'
BD 5843 Apl 44 'Mairzy doats and dozy doats'
BD 5844 Apl 44 'On the bridges of Avignon / Shoo shoo
baby'
BD 5845 Jun 44 'Jenny'
BD 5852 Jun 44 'Nobody else but you'
BD 5856 Aug 44 'It's love, love, love'
BD 5859 Sep 44 'Swinging on a star'
BD 5868 Oct 44 'It had to be you'
BD 5872 Jan 45 'Just a little fond affection /
I'm making

believe'
BD 5880 Mar 45 'Come with me my honey'
BD 5888 Jun 45 'My dreams are getting better all the
time'
BD 5890 Jun 45 'Sweetheart of all my dreams'
BD 5891 Jun 45 'I'm beginning to see the light'
BD 5901 Sep 45 'Let him go let him tarry'
BD 5910 Nov 45 'Carolina'
BD 5914 Dec 45 'Gotta be this or that'
BD 5915 Jan 46 'No can do'
BD 5936 Aug 46 'It couldn't be true or could it'
BD 5950 Nov 46 'I don't know enough about you'
BD 5953 Dec 46 'It's all over now'
BD 5965 Feb 47 'Without a penny in your pocket'
BD 5972 May 47 'Don't fall in love'
BD 5975 Jun 47 'A gal in calico'
BD 5977 Jly 47 'The little old mill'
BD 5981 Aug 47 'I got the sun in the morning / Dear old
Donegal'
BD 5990 Dec 47 'South America take it away'
BD 5991 Dec 47 'Anything you can do (with Howard
Jones)

/

Guisseppi's band'
BD 6002 Mar 48 'Ain't nobody here but us chickens'
BD 6005 Apl 48 'The laughing samba'
BD 6007 May 48 'Civilisation'
BD 6012 Jly 48 'Nature boy'
BD 6014 Aug 48 'Baby face'
BD 6017 Sep 48 'Manana'
BD 6025 Nov 48 'Love somebody (with Howard Jones)'
BD 6028 Dec 48 'Jolly old man in the bright red suit /
Worry,

worry, worry'
BD 6030 Dec 48 'Cuanto le gusta (with The Loss

Chords) /

sweetheart Say something sweet to your

(with Howard Jones and The

Loss Chords)

BD 6033 Feb 49 'For you (with The Loss Chords)'
BD 6037 Mar 49 'A little bird told me'
BD 6041 Apr 49 'Beautiful eyes'
BD 6042 Apr 49 'Put 'em in a box'
BD 6043 May 49 'Lavender blue'
BD 6046 Aug 49 'I'm not going home'
BD 6047 Jun 49 'Behind the clouds' (with Irene Miller and

Howard Jones)

BD 6048 Jun 49 'Doo wacka doo / I do I do I do
(with

Howard Jones)

BD 6052 Sep 49 'Opportunity '

Art BAXTER

Prominent on the late 1950's "rock music package" variety tour were Art Baxter and his Rocking Sinners. Art, a burly, curly haired singer in his late twenties hailed from Canterbury and had previously sang with the Billy Ternent, Ronnie Scott and Tony Crombie bands, interlaced with spells working as a labourer.

Taking advantage of the variety promoters' demand for beat music acts needed to satisfy a public being fed on rock and roll records arriving from America, Art decided to form such a group. The personnel were Wally Bishop tenor sax, Stan Waterman guitar, Martin Aston drums, Pete Elderfield bass and Phil Phillips piano, with Art taking the vocal lead.

On stage the Sinners all wore long red drape jackets, except Art who wore pale grey. Their variety debut came in late summer 1956 and they appear to have lasted about two years. A review of their act during a week in October 1956 at the Brixton Empire said "they sounded dreadful and were a sorrowful example of the trend that was driving customers away from theatres". Another reviewer later wrote that "although the music was terrible, no one could deny the terrific showmanship of the act, being great visual entertainment".

Their agent Joe Collins (Joan's dad) is on record as saying "the success of the Rocking Sinners exceeded my wildest dreams". They did a two week season in Paris and appeared in the 1957 film 'Rock You Sinners'. There were also cinema appearances where half the programme was the Sinners and the other half a screening of Bill Haley's film 'Rock Around the Clock'. Philips put them on to disc with two singles and a long player, also released in America on the Columbia label.

Art Baxter Rocking Sinners Recordings
PHILIPS

PB 652 Dec 56 'Jingle rock / Rock and roll rag'
PB 666 Feb 57 'Don't knock the rock / Rock, rock, rock'

Joan BAXTER

As a sixteen year old soprano Joan won the 'Golden Voice' contest at Butlin's Filey holiday camp during the summer of 1947. A year later she was a member of the Leslie Douglas band resident at Birmingham's Tower Ballroom, staying with Leslie

for several years. Joan then had spells with other bands including the Blue Rockets Dance Orchestra and the Squadronaires. Much of her later work came in cabaret and as a backing artist on studio sessions.

On record she made just one solo disc for Parlophone in 1958. This was followed several years later by a whole string of sides, covering hit songs on Woolworths' Embassy label and at least one on Cannon Records. Still around as I write, Joan says she keeps in touch with other former Embassy artists.

Joan Baxter Recordings

PARLOPHONE

R 4470 Sep 58 'The only one for me /
Ich liebe dich (I love
you)'

CANNON

EP 016 63 (with Hal Prince) 'I want to stay here'

EMBASSY (different artist on reverse of most discs)

WB 567 May 63 'I will follow him'
WB 589 Sep 63 (with Mike Redway) 'I want to stay here'
WB 596 Oct 63 'I who have nothing'
WB 603 Nov 63 'Secret love'
WB 606 Dec 63 'I only want to be with you'
WB 616 Feb 64 'Anyone who had a heart / Let me go
lover'
WB 619 Feb 64 'Stay awhile'
WB 629 Apr 64 'My boy lollipop'
WB 633 May 64 'Walk on by / You're my world'
WB 639 Jun 64 'Shout'
WB 643 Jul 64 'I just don't know what to do with myself'
WB 647 Aug 64 'It's for you'
WB 655 Sep 64 'The wedding'
WB 658 Oct 64 'Always something there to remind me'
WB 661 Oct 64 'Baby love'
WB 667 Nov 64 'Losing you / Down town'
WB 676 Jan 65 'You've lost that lovin' feeling'

(following are low cost extended play 'singles'
shared with other artists)

WT 2003 Mar 65 'Come and stay with me / I'll stop
at nothing'
WT 2004 Mar 65 'I know a place'
WT 2008 Apr 65 'Where are you now'
WT 2009 May 65 'The clapping song'

Ken BEAUMONT

One time boy soprano Ken became house vocalist for Regal Zonophone in 1932, going on to sing and play guitar with many top leaders including Henry Hall, Lou Preager, Harry Leader, Billy Cotton, Oscar Rabin and Billy Ternent. He also recorded with many of them.

Born at Blackpool in 1913, he studied at Manchester School of Music and before coming to London played in Larry Brennan's band at Blackpool Winter Gardens.

By the forties Ken was freelancing, either as a solo vocalist or leading his own sextet. A regular broadcaster, his sextet played many 'Bright and Early' and 'Music While You Work' sessions, while Ken also presented his own series 'With Vocal Chorus'.

During 1949 the Beaumont family spent several months in Hollywood after his 11 year old daughter Kathryn was chosen to be the voice of Alice in Walt

Disney's film 'Alice in Wonderland', while Ken provided the voice for one of the playing cards. During 1950 Ken was appearing in the cabaret show 'Melody Menu' at Lyons Marble Arch Corner House restaurant. He continued the decade playing in variety and summer seasons and in 1955 even had a spell at the famous Windmill theatre, as a duo with singer Margaret Heath who also played violin.

Ken was still broadcasting up until the sixties, but with the changing styles in music his appearances became less frequent. He died on 11th March 1996 aged 82, no doubt proud that his daughter Kathryn had followed him into the business becoming a successful vocalist herself.

Ken made several recordings with various bands before and during the war, but I don't know of any after.

Harry BENCE

A fine clarinet and saxophone player from a musical family, Harry was also an ambitious bandleader, but unfortunately many such ventures during the 1950's turned out to be financially painful.

A Scot born 20th March 1928 at Wishaw, Lanarkshire, his first professional job was with Lauri Blandford's band at Glasgow's Dennistoun Palais. By the mid-forties Harry was lead alto with the Joe Loss Orchestra, leaving in May 1947 to complete his National Service in the R.A.F.

During his service days he filled a vacant alto-sax chair in the new Ken Mackintosh band at Nottingham Astoria for a while. On demob he returned to Joe Loss, until moving to Eric Winstone in 1950. He also had spells with Ted Heath, Geraldo and Sydney Lipton.

Always determined to have his own band, he achieved this in 1953 making his debut appearance as leader at London's Garrick Theatre on 24th November. Featured within the band were the Jimmy Bence (his younger brother) Dixielanders and the Ralph Dolimore Trio. Vocalists were Harry's wife Elizabeth Batey (both had worked for Joe Loss), Tony Mercer and Jimmy Day. Their first broadcast came on Friday 7th May 1954 and they made several more during the summer. By December, with the band only just over a year old, things were not looking good. Harry often didn't have enough cash to pay his musicians and consequently the Musicians' Union was making it difficult for him to find bookings. Eventually the outfit folded but during its time the band had recorded several sides for Melodisc.

Out of work in 1955, Harry Bence was offered a place in Harry Leader's Band but, because of his earlier dispute with the union and an unpaid £100 fine from them, he was deemed to no longer be a member. Eventually their differences were patched up and Harry took charge of Harry Leader's saxophone section. Brother Jimmy was there too.

A couple of years later another attempt at leading a big band was made (he even had a season at the Grand Hotel, Calcutta) but once again it ended in failure and another financial disaster. Harry blamed bad weather, bad bookings, but mostly bad luck, although he said he hadn't given up and intended to try again. And so he did, but mainly north of the border, with a spell leading a quartet at Motherwell's Gay Gordons Restaurant, then, in

September 1960 he opened with a 10 piece at Aberdeen Palace Ballroom. His wife Elizabeth was there again on vocals and things must have been on the up-swing for Harry was also promoting the band at Motherwell Majestic ballroom, led by brother Jimmy.

Rarely out of work, Harry worked several cruise ships (he led the band on the final voyage of the Queen Mary) and for many years was musical director aboard the liner Q E II. He was often to be seen at Pontin holiday camps, becoming Entertainments Director. During the seventies he led the New Geraldo Orchestra playing many of Gery's old arrangements, and led his own band for a season in Hong Kong.

Still going strong in the mid-eighties he formed a new big band and with the permission of Ronnie Aldrich called it the New Squadronaires (although never a member of the original, during his National Service days he played clarinet in R.A.F. Cranwell Band and also led a dance band at R.A.F. Henlow) This outfit made a number of television specials and recorded an excellent album, 'In The Mood' for C.B.S that has a few vocals from Sheila Southern. Harry died 21st October 1997, aged 69, a dedicated musician who played a flawless and inspiring clarinet. Unfortunately his recording output was very small.

Harry Bence Orchestra Recordings

MELODISC

1279	Apl 54	'Birth of the blues / Flamingo'
1281	Apl 54	'I may be wrong / Apropos'
1284	Apl 54	'Buckets and spades / Solfeggio'

B.B.C. Bands

Until recent years BBC radio had always been the source of the best in popular music, supplied not only from the pick of the entire commercial outfits available but also by its core of "in house" bands. Sadly, the rule of the accountant has changed all this with the BBC Big Band, their only remaining popular unit, having to exist as a separate commercial enterprise.

As far back as 1928 the Corporation had its own Dance Orchestra, then under the direction of Jack Payne. Four years later the baton passed to Henry Hall who held it until just before the outbreak of WW II. When the war began the BBC asked Jack Hylton to form a new Dance Orchestra and he put Billy Ternent in charge of the outfit which Billy led until 1944 when Stanley Black took over. This outfit was then overshadowed by the BBC Show Band which arrived in 1952 and despite claims from the Corporation that it would not happen, the Dance Orchestra disappeared in January 1953.

By now all regions of the BBC had their own "variety" orchestra, dedicated to providing the necessary backing music for locally produced programmes. In London there were two, the Variety Orchestra and the Revue Orchestra, both performing a similar function. Rae Jenkins led the former, Frank Cantell the latter. In 1950 Rae went off to become M.D. of the Welsh Region and was replaced by Paul Fenoulhet, while Frank moved to West Region leaving Bob Busby in charge. Sadly, Bob's reign was short lived as he died in November 1952 at the early age of 51. In 1964 the Revue and

Variety orchestras were amalgamated to create the 56 piece Radio Orchestra with their two conductors Malcolm Lockyer and Paul Fenoulhet becoming joint leaders of the larger unit. After a 1990 costing review the Radio Orchestra was axed.

Possibly most notable of the regional bands was the Northern Variety Orchestra. Post war leader was Richard Valery but by the early fifties Ray Martin was in charge. In 1956 the Northern Variety became an early "cost cutting" target when the woodwind and string sections were removed leaving just violinist Norman George, with Jimmy Leach on organ added to fill in. The BBC said the amount of work available no longer justified the cost of retaining such a large unit. Alyn Ainsworth who had been deputy arranger to Ray Martin became its full time conductor and the reduced outfit was renamed the BBC Dance Band of the North, soon to be better known as BBC Northern Dance Orchestra and even later as just the N.D.O. Gaining a nationwide reputation for its big band sound they moved over to television with a popular series 'Make Way for Music'.

Most successful and best remembered of all radio orchestras is the BBC Show Band. It was the creation of Jim Davidson, ex-director of entertainment to the Australian Army. He was in London during the early fifties when audiences to dance music were decreasing and the BBC was thinking of dropping it altogether. Introduced to a BBC executive he was offered the job of organising the music for all variety programmes and from this brief emerged his idea of a BBC show band. Cyril Stapleton was engaged to form the new band, with everything to be carried out in the utmost secrecy.

Although previewed on 'In Town Tonight' the Show Band's first official broadcast was on Thursday 2nd October 1952. A report by a leading music critic, commissioned by the BBC after the first three programmes, stated that the band was superb but it could do without the singers! The report, seemingly, was ignored.

Initially, the "excessively brassy" sound was not liked by many listeners and within a few months the string section was enlarged and brass reduced. From here on success was assured and within six months the Show Band Shows were appearing in the top ten listening figures. The Show Band regularly broadcast three shows a week, featuring top soloists like Bill McGuffie, Bert Weedon, Harold Smart and many others. Vocalists featured prominently with the band and during the early days included Dick James, Lee Lawrence and Jean Campbell. Others to be associated over the years were Julie Dawn, Janie Marden and Dawn Lake. Humour was provided by Rikki Fulton, Alfred Marks and Stan Stennett, with the bands first class arrangements penned by Eric Jupp, Bob Sharples, Malcolm Lockyer and Brian Fahey among others. The BBC Show Band disbanded in June 1957, but Cyril Stapleton continued to tour with his own show band.

In 1960 BBC Wales began broadcasting a new dance band. Although not a true BBC band, the 14 piece became semi-official. Led jointly by trumpeter Hugh Webb, resident leader at Newport Majestic Ballroom, and Alan Wood, pianist in the same band, the broadcast unit was known as the Welsh Dance Orchestra. First aired in a series titled 'Swing For Your Supper', this was followed by 'Swing High', with vocalists Eve Adams and Ron

Norman.

Dickie BENNETT

Billy Bennett, a short fair haired likeable lad from Holloway, North London with a rich mellow tenor voice, had been entering talent contests and doing the odd club booking for several years before he was really noticed by anyone.

In 1953 aged 19, he had a short spell as one of the Four Aces vocal group (not to be confused with the American Four Aces). But his big break came early in 1955 when he was introduced to the editor of the 'Record Mirror', who alerted agent Jeff Kruger. This resulted in a contract with Decca Records.

His first record, 'There but for the grace of God go I' backed with 'Stars shine in your eyes', was out in March. Soon Billy (now Dickie) had given up his day job as a packer in a stationery warehouse to make his solo debut in variety. On Saturday 11th February 1956 he made his first television appearance on 'Music Shop' singing his second Decca release 'Dungaree doll', following it up the next week on Jack Jackson's 'Record Round Up'.

Further variety and more television followed, plus several weeks in cabaret at the Astor Club. It was while appearing there that he was seen by an American agent, who signed him up and by August Dickie was off for three months of cabaret and TV appearances in North America. These began in New York and took him to Philadelphia, Florida and Montreal.

Back in the U.K. during 1957 he joined up with a rock package tour led by Art Baxter and his Rocking Sinners and appeared with them in the film 'Rock You Sinners'. After this tour Dickie found work in short supply. He did some club bookings in Spain and Germany but by late 1958 was back home on tour in the low grade 'Glamour Strip Show'.

Come the sixties although he hadn't made a record for over three years, he still played cabaret in several London clubs, but his bookings now came mainly from across the channel and for Dickie the hope of stardom had by now no doubt faded.

Dickie Bennett Recordings

DECCA

F 10595 Aug 55 'There but for the grace of God go I / Stars shine

in your eyes'

(acc by Bob Sharples

Music)

F 10697 Mar 56 'Dungaree doll / Can't we be partners'

F 10782 Sep 56 'You don't know me /

Cry upon my

shoulder'

Kim BENNETT

Kim a 24 year old Londoner, finally got his chance of becoming famous in 1954 when Decca agreed to let him make a record. A singer with a voice similar to the late Steve Conway, Kim had given many auditions in his quest for fame. By day he had tried numerous jobs and at the time was a costing clerk with a lift manufacturer.

His first opportunity on disc was to provide the vocal refrain on the Roland Shaw orchestra version

of 'No one but you' in November 1954. Although not a big success, it was sufficient to encourage Decca to let him have another go and in January 1955, again with Roland Shaw, he recorded the song that was to make Ruby Murray a household name, 'Softly Softly'. Unfortunately, it didn't do the same for Kim, but neither he nor Decca gave up and in February he had a second go at 'Softly softly', this time with the Mantovani orchestra. The same month saw his first solo issue, 'Melody of love' coupled with 'Ding dong'. Although his recording of 'The Kentuckian song' enjoyed reasonable sales none of Kim's discs were big enough to reach the charts.

Kim gave up office work in 1955 when offered a summer season at Butlin's Norfolk Hotel in Margate and Ocean Hotel in Brighton. He travelled between the two playing half the week in each. Some club work followed until in May 1956 when Kim joined the Ambrose orchestra on a tour of Mecca dance halls. Fellow vocalist with Ambrose at the time was a young lady destined for greater things in the 1960's by the name of Kathy Kirby. At the end of 1956 Decca appeared to have lost interest in Kim and the Ambrose tour had ended so with no further booking in sight he went back to a normal day job, working in a toy warehouse. He was a victim of the growing rock and roll industry no longer interested in a soft pleasant vocal style.

Kim Bennett Recordings

DECCA

F 10407 Nov 54 (*with Roland Shaw orch*) 'No one but you'

F 10449 Jan 55 " " " " 'Softly softly'

F 10460 Feb 55 'Melody of love / Ding dong' (*acc by Roland Shaw Orch*)

F 10468 Feb 55 (*with Mantovani orch*) 'Softly softly'

F 10599 Sep 55 'The Kentuckian song / Overnight' (*acc by Roland Shaw Orch*)

F 10706 Mar 56 'No not much / You can't keep running' (*acc by Johnny Douglas Orch*)

Ivy BENSON

Not the first to lead an all girl band, nor the last, but in Britain at least, probably the best known and most successful. Pocket-size, red haired Ivy came from a musical background, her father Douglas had played cello with Leeds Symphony Orchestra but was better known as 'Digger' in the pit band at Leeds Empire, where he might also be found playing tenor-sax, trombone or piano. He also had a regular day-job playing in the group at the cafe of Schofield's departmental store.

Ivy was born in Leeds on 11th November 1913. By the age of nine she was already playing piano in working men's clubs and made her first broadcast on a Children's Hour programme. Her father also taught her clarinet and saxophone. A classical career was planned and she won a scholarship to Leeds School of Art. But Ivy decided on a slightly more low-brow future joining a night club dance band, while by day she worked in an office of Montague Burton the tailor.

Her first professional work came in 1928 with a summer season spent at Bridlington, playing with Edna Croudson and her Rhythm Girls. Following

another season at Brighton, Ivy decided to try her luck in London. Playing clarinet in night clubs led to her big break when Teddy Joyce asked her to join his popular all girl band, the Girl Friends, as lead saxophone.

Ivy's first chance as a bandleader came when she formed the support group for the revue 'Meet The Girls' starring Hylda Baker. In July 1938 she was given a featured spot as bandleader - wearing a specially designed cow-girl costume - in the Charles Foresyth production 'Radio Revue' that had been touring cine-variety and was now at the Coventry Hippodrome. Compere and star of the show was organist Harold Ramsay. Further variety work followed touring Moss Empires fronting an 18 piece band plus some dance hall work for Mecca, until the war intervened.

With so many men away in the services musicians were in short supply and the BBC took the opportunity of booking Ivy's girls as one of its resident bands, based in Bristol. This was despite a great deal of opposition from the male dominated Musicians' Union. Regular broadcasts brought the Benson band to a much greater audience and in 1943 H.M.V. invited them into the recording studio. Even so Ivy's total disc output only added up to less than a dozen records. The band appeared and Ivy had a speaking part in the 1943 backstage mystery film 'The Dummy Talks'.

When her time with the BBC was through she secured a six month season for her band in one of Jack Hylton's London Palladium shows. This was followed by playing for dances at Covent Garden Opera House where the patrons were mainly servicemen. In such an environment, an all girl band was an immediate success and seeing the potential Ivy volunteered to the War Office to take her girls to service camps overseas. So began what was to become for her a way of life over the next decade.

From the very beginning Ivy's biggest problem in running an all girl band had been finding enough suitable female musicians and this situation just got worse. With all these eligible young men around, the girls were forever leaving to get married. Ivy reckoned she attended more weddings than many vicars. Twice married herself, first to theatrical producer Caryl Clark in 1949 and then to U.S. Master Sergeant Brant Calloway in 1957. Unfortunately both marriages failed, mainly due to Ivy's constant non-stop touring.

During the post war years of the forties the band toured service camps in Italy, Germany, Austria, Egypt, Malta, and Cyprus, becoming known as the services sweetheart orchestra. The band spent at least ten Christmas and New Year holidays entertaining servicemen in Germany. Not just British camps either as the girls were also in great demand by the U.S. servicemen. One story relates how while appearing in Germany her pianist went over to speak to some American servicemen, and she never saw her again. Often having to use girls not long out of school, in April 1949, just back from a sixteen week tour of Egypt, one of Ivy's first bookings was at Bow Street court where she was fined £5 for keeping 17 year old trumpet player Sylvia England out of the country three weeks longer than her permit (as a junior) allowed.

Singers during these years included two Scots girls, Kay Yorston and June Robinson, the latter also taking over trumpet when Gracie Cole left to form

her own band. Rita Williams turned up on a number of the band's recordings.

In the summer of 1948 Ivy began what was to be another long running tradition, with a season at Butlin's Skegness Holiday Camp. So the pattern was set with the summer spent at one of the Butlin camps or the Isle of Man's Villa Marina ballroom followed by regular overseas tours lasting months at a time, plus the occasional variety week in between. Bookings stretched out years ahead and while other bands gave up from lack of work Ivy and her girls just carried on and on.

However, since the war years, the band's broadcasts had been few and far between. They were probably never in town long enough, although during the mid-fifties another regular venue was added to their busy schedule when they played several seasons at the Lyons Corner House Cafe near London's Marble Arch. The band appeared in a second film Ted Ray's 'Ray of Sunshine', a collection of variety acts, made in 1950.

When during the sixties and seventies there were less service camps to tour, Ivy broadened her horizons taking in Switzerland, Holland and Scandinavia until failing health and the cost of touring a 16 piece band became too much for her.

Despite continued poor health which needed several major operations, Ivy refused to give up and, fronting a smaller nine piece on electronic organ, she continued to play summer holiday camps into the eighties. Her respect in the profession was noted when she was chosen, in 1976, as the subject of TV's 'This Is Your Life' show, with many former players turning up to praise her.

Eventually retiring to a bungalow in Clacton she still wasn't content to sit back and put her feet up. Instead, she could be found playing the organ at the Waverley Hotel there right up to her death. (While on the subject of organ playing an interesting bit of useless information; Ivy's organist in the mid-sixties was Anna O'Dell, daughter of Jack O'Dell, boss of Lesney Products maker of those lovely Matchbox miniature cars many of you may have on your shelves. Anna went on to lead her own trio - not a lot of people know that!).

Ivy died from a heart attack on Thursday 6th May 1993 aged 79, a trooper to the end. Small, no more than five foot tall and never over eight stone, she more than matched the heavy-weights in her chosen business. Digger must have been proud of her.

Ivy Benson Band Recordings

H.M.V.

BD 1061 Dec 43 'The home coming waltz / We mustn't say

goodbye' (both v. Kay

Yorston)

BD 1064 Dec 43 'If I had my way / Tell me the truth' (both v.

Georgina)

BD 1069 Feb 44 'How sweet you are (v. Rita Williams) / It can't be wrong (v. Kay

Yorston)

BD 1071 Mar 44 'Stardust / I'm getting sentimental over you'

BD 1072 Mar 44 'There's a ship rolling home / I'm sending

my blessing' (both v. Rita

Williams)

BD 1076 Apl 44 'By the river of the roses / I dream in the

arms of my darling' (both v. Rita

Williams)

REGAL ZONOPHONE

MR 3802 Mar 48 'A tree in the meadow / Turn over a new leaf

(both v. Rita

Williams)

MR 3803 Apl 48 'I'm in the mood for love / I cover the waterfront'

(all 16 HMV and RZ sides were issued on a Pulse CD in 2001)

During the late fifties the band recorded some numbers, under a pseudonym, for an American cut-price label.

These tracks were imported back into Britain by Gala Records and issued on one

of their low price E.P's in 1959, as Mark Andrews orchestra.

Marie BENSON

As soon as she had left school in her native Australia Marie Harriett, as she was then, was earning her living in local clubs - not just singing but also as a contortionist. She also learned piano and, with her natural sense of humour, became an all round entertainer.

Soon she was broadcasting on the ABC network, regularly singing with the resident Jim Gussey band featured on the Australian version of 'Variety Bandbox' and 'Hit Parade'. During the 1940's Marie toured Australia with the American Army Service band 'Base Section 7', and appeared on several concerts with Bob Hope and Jack Benny. As Marie Harriett she made a few Australian 78's.

In 1948 with stars in her eyes and a new name she decided to come to England, but as an unknown here show business work didn't come too easily and to eat she took a job working in the kitchens at Lyons head office and also worked for a shoe company.

But slowly after several auditions she began to be noticed. She did a broadcast with the bands of Syd Dean and Teddy Foster. Marie also did concerts with the Paul Fenoulhet Orchestra and cabaret work.

Trumpet player Duncan Whyte, who named her "the singing discovery of the year", booked Marie for his new 'Panorama' licenced dance club in Belsize Park, London. In December 1948 she appeared at the opening of a new bebop venue, 'Club Eleven' at Mac's Club in Great Windmill Street, alongside Johnny Dankworth and Ronnie Scott. Steve Race in his review said "22 year old Marie had good tone and great personality and for me was the climax of the whole evening". Marie continued to make several appearances with Johnny Dankworth and his Seven.

A lucky break came early in 1949 when at very short notice she deputized for another singer, who had fallen ill, on a Stanley Black broadcast. Learning two songs in less than an hour impressed not only Stanley, but others at the BBC as well and led in turn to Marie being asked by Cliff Adams in July of that year to join a new group he was forming, the Stargazers.

Although probably best known on record for her work with the Stargazers on Decca (and what vocal humour she brought to many of those recordings)

she also made solo records. Her first were for the Oriole label in May 1950 when backed by Norrie's Novelties, a group led by Norrie Paramor that included Bert Weedon on guitar and Geoff Love on "vocal effects"! she recorded four sides including the currently popular 'If I knew you were comin' I'd've baked a cake'. It wasn't long before Norrie Paramor had introduced Marie to Columbia, providing the backing on her first sides with them. Reviewing her first three discs 'Gramophone' magazine said "she is one of the few girls in this country who can sing Dixieland with style and a sense of beat". Marie also continued with her solo radio and concert work, broadcasting on a Jazz Club tribute to George Shearing with the Howard Lucraft Orchestra in May 1950 and on a BBC TV revue 'Pot Luck' in September.

Continuing to record on the Columbia label, she included the Johnny Brandon song 'His girl am I' and later duetted with Johnny on several numbers including their version of 'The liar song' from the Jane Powell-Fred Astaire film 'Wedding Bells' ('Royal Wedding' in America). Laurie Henshaw in his 'Melody Maker' review rated the original "no match for the Benson-Brandon disc".

Throughout the early 1950's, although much of her time was devoted to the increasing workload of the Stargazers on radio and record, she was also often to be heard soloing on broadcasts with the bands of Harry Leader and Jack Nathan. In January 1952 she managed to fit in marriage to Norman Earl, later manager of the Tin Pan Alley Club. Then there was the arrival of a baby boy, David, in June 1953. By August 13th she was back to work with the Stargazers on a 'Workers Playtime' show followed by a Sunday concert at Rhyl and a week at the Shepherds Bush Empire.

Due for a break in July 1954, she made her first trip home to Australia in six years, but even this turned out to be a working holiday. During a twelve day stay Marie was interviewed on four D.J. radio shows (the Stargazers recording of 'I see the moon' was topping the polls there at the time) featured on a Ford car commercial, appeared at Chequers night spot in Sydney and flew to Canberra for a radio date. Some holiday!

In February 1955 her only solo record on Decca, 'Mambo Italiano' was released. Unfortunately it was Rosemary Clooney and Dean Martin who took the honours with this one. In April Marie signed with the Philips label and later made an even bigger change, when in September she left the Stargazers in order to develop a comedy vocal solo act on stage and TV. By December she was already making a name for herself in television comedy roles. A new beginning and a new hair style as she had her brown hair dyed copper red.

1956 dawned and Marie embarked on an extensive tour of variety theatres from one end of the country to the other. She had also discovered a new lucrative use of her vocal talents as a "voice over" on the newly growing commercial TV advertisements. A thirteen week series on Radio Luxembourg, 'Songs for the millions' with Michael Holliday and Tony Brent, continued to keep her busy along with other radio and TV dates.

Marie's Philips recordings, although not numerous, nevertheless reflected her ability to get the best out of a happy tune and an echo of her days with the Stargazers was heard when in 1957 Philips paired her with a group of lads, The Londonairs, with

whom she often worked on stage. Having recorded 'Twenty tiny fingers' in October 1955 I wonder if she felt a twinge of envy watching the Stargazers version, with Eula Parker taking her place, rise to No.4 on the hit parade while her record didn't chart at all. It's a pity but none of Marie's solo discs turned out to be chart successes. On Philips she also recorded a number of sides aimed at the junior market, accompanied on one by popular TV puppet Sooty and his creator Harry Corbett. During the late fifties Marie recorded several RCA LP's for sale in America.

April 1958 saw the start of a new radio series, 'Evening Star', on which Marie joined the Polka Dots and Malcolm Lockyer's orchestra. TV during the year included a regular spot on the 13 week BBC series of 'Great Scott It's Maynard' with comedians Terry Scott and Bill Maynard. On ITV in the Scottish region hers was a familiar face on the long running daily lunch time show 'One O'clock Gang'. Here with other regulars, comic Larry Marshall and singer Charlie Sim, ably backed by drummer Tommy Maxwell's group, Marie's versatility came to the fore with her getting fully involved in the comedy routines. During the summer of 1959 Marie and the Gang played seasons at both the Glasgow and Edinburgh Empire theatres.

By the sixties Marie seems to have disappeared from the scene, I can only assume she returned home to her native Australia.

Marie Benson Solo Recordings

ORIOLE		(with Norrie Paramor Octet [Norrie's Novelties])	
LB 1026	May 50	'I'd've baked a cake /	I'll never slip
		around again'	
LB 1027	May 50	'Jazz me blues /	I don't care if I never
		go to bed'	
COLUMBIA			
DB 2707	Jun 50	(with Norrie Paramor Octet) 'Lets do it	
		again /	That's a
		plenty	
'DB 2734	Oct 50	(with The Stargazers) 'Silver dollar	
		/	
		Looka mama'	
DB 2755	Nov 50	'Me and my imagination /	Seagulls over
		Sorrento'	
DB 2776	Dec 50	'Rikki tikki toon / Your red wagon'	
		(acc by Norrie	
Paramor Orch			
DB 2804	Feb 51	'His girl am I / If I didn't miss you'	
DB 2834	Apl 51	(with Johnny Brandon) 'The chicken	
		song /	I ain't gonna
		grieve no more'	
DB 2842	Apl 51	" " 'The liar song / Strangers'	
DX 1750	May 51	'Among my souvenirs' (part of a 12 inch	
		medley that featured several	
Columbia artists)			
DX 1790	51	Way Down South No. 1 (minstrel show	
		medley with Teddy & Bryan Johnson &	
G.H.Elliott)			
DX 1798	51	Way Down South No. 2	
		(both are 12 inch	
		discs)	
SCD 2008	53	(45 rpm re-issue of DX 1750)	

SCD 2009 53 (" " DX 1790)
 SCD 2010 53 (" " DX 1798)

DECCA

F 10452 Feb 55 'Mambo Italiano / Mobile'
(acc by Cliff)

Adams Orch)
 PHILIPS

PB 431 Apl 55 'Our old pi-anna /
 I'm so lonely, lonely, lonely
 tonight'

(acc by Bernie)

Fenton Orch)

PB 512 Oct 55 'Twenty tiny fingers / I wish we were
 sweethearts again' *(acc by Bernie)*

Fenton Orch)

PB 528 Nov 55 'Sooty / Mr.Dumpling'
 PB 555 Feb 56 'Oh what a day / One girl, one boy'
(acc by Bill McGuffie)

Music)

PB 600 Jly 56 'Sweet Fanny Adams / Does you do'
 JB 101 Jly 56 'Nikki Nikki / The foggie eyed gog pig'
(acc by Charles)

Waygood Orch)

PB 711 Jly 57 *(with The Londonairs)* 'The juke-box is
 broken /

One'

PB 725 Oct 57 " " 'In Hamburg when the
 nights are long / Lonesome
 road'

PAYNES POPPETS *(single track 45 single @*
1/9 each)

Oct 58 'Beautiful dreamer'

The BEVERLEY Sisters

The twins Teddie and Babs with big sister Joy all share the same birthday, the 5th May, Joy born in 1929 being three years the senior. Mum and dad were the music hall duo Coram and Mills. From an early age the girls worked hard at perfecting a close harmony vocal act, making their first stage appearances while still teenagers playing troop concerts towards the end of the war. A number of broadcasts followed and their first professional engagement came in 1946 singing with Eric Winstone's band at Butlin's Skegness Holiday Camp.

By 1947 they were already a very popular act, broadcasting regularly on 'Variety Bandbox' and other shows including their own Luxemburg series. Seizing the opportunity and following many of their G.I. audience back to the States, by the close of the forties The Beverley Sisters had established themselves in America, working clubs and radio and there were rumours that they intended to settle down there. Back home for the occasional season, during August 1950 while playing cabaret at the Bagatelle Restaurant they appeared with multi-instrumentalist Vic Hyde on his TV show 'Hyde Wide and Hansom'. The Bev's also featured in the revue 'Latin Quarter' at the London Casino.

Popular on many television variety shows, by 1951 obviously deciding to remain in Britain, they were given their own series 'Three Little Girls In View'. In March of the same year their first big West End starring role came playing two weeks joint top of the bill with Red Ingle's Fantic Four at the Prince of Wales theatre. But it was two of the supporting acts that got the best reviews, Jon Pertwee for his comedy and Peter Sellers for his impressions.

Surprisingly, considering how quickly the Beverleys had established themselves, it wasn't until January 1951 that someone put them on record. That someone was Norman Newell at Columbia who took the plunge with a popular new song 'Ferryboat Inn'. Although well received it was their second disc 'Teasin'' that really caught the public imagination and became almost the girl's trademark. Another song in the same mould, Irving Berlin's 'Sisters' from the 1954 film 'White Christmas' could just have been written for them.

The early fifties were busy touring the halls with an act full of movement, colourful dresses (always identical) and humour. Considered risqué at the time, lyrics of songs like 'We like it, she like it', 'Mother never told me' and 'We like to do things like that' brought forth letters in the press, complaining that the act was "too blue". How pleasantly innocent were the 1950's. No doubt they left out any controversial numbers on their Royal Variety Show debut on 3rd November 1952 at the London Palladium.

When Norman Newell left Columbia to join newly formed Philips in 1952, the Bevs followed. It was their third disc from that label, in November 1953, that became their first chart hit. A Stateside number one for child singer Jimmy Boyd a year earlier, the sisters gave a new lease of life to the seasonal comedy song 'I saw mommy kissing Santa Claus', taking it to No.6 on the 'New Musical Express' chart.

As well as another successful working visit to America, the girls played two weeks at the London Palladium during April 1953 with Tennessee Ernie Ford, plus a summer season at Blackpool North Pier in Lawrence Wright's 'On With The Show'. For the home bound fans there was no shortage of the Bevs on radio and television. They were even at the cinema in Britain's first 3-D film short 'Harmony Lane'. The trio also turned up singing the title song in the Norman Wisdom Foreign Office farce, 'Man Of The Moment'

In 1955 the Beverley Sisters moved record labels again, this time to Decca. Notable songs on the pale blue Philips label had been 'Oh my papa', 'The happy wanderer', 'The mama doll song', 'Sisters' and 'The naughty lady of shady lane' but no more chart entries. Now on the darker blue Decca label it took four tries before 'Willie can' struck the bell in April 1956. A year later 'I dreamed' became their third record to make the hit parade.

From July 1955 they were back playing a summer season show, at Great Yarmouth Aquarium theatre, with Charlie Chester. Later the same year came their debut in pantomime, 'Cinderella' at Newcastle Empire. Joy was Prince Charming while the twins played Dandini as Dan and Dini. In 1956 it was back to Blackpool for 'Aces High' at Queen's Theatre with Derek Roy and then 'Cinderella' again, this time at Liverpool Empire.

Prior to the panto season the Bevs had been in America promoting their version of the old traditional tune, 'Greensleaves', a chart hit over there selling 300,000 copies in just three weeks. All this was before its British release, proving once again the transatlantic appeal of the talented trio. (Greensleaves is reported as the girls own favourite Beverley Sisters recording) They recorded a follow up traditional tune, 'Blow the wind southerly' in May 1957. The day they flew to the States for its promotion coincided with their birthday, the twins

In the mid-eighties their three daughters had a brief period of success as the Little Foxes vocal trio and this close association with current show-business producers brought the Beverley Sisters back into the limelight. They made regular appearances at London's Stringfellow's Club, and are still playing the occasional concert in the mid-nineties. A new version of their 'Sisters' was issued

F 10539	Jun 55	'I remember mama / I've been thinking'
F 10603	Sep 55	'Have you ever been lonely / Humming bird'
F 10641	Nov 55	'My heart goes a sailing / Teddy bear'
F 10705	Mar 56	'Willy can / We've started courtin''
F 10729	May 56	'Rickshaw boy / You ought to have a wife'
F 10770	Aug 56	'Born to be with you / It's easy'
F 10813	Nov 56	'Come home to my arms / Doodle doo doo'
F 10832	Jan 57	'I dreamed / Mama from the train'
F 10853	Feb 57	'Greensleeves / I'll see you in my dreams'

F 10893 May 57 'Mr. Wonderful / Blow the wind southerly'
 F 10909 Jun 57 'Bye, bye love / It's illegal, it's immoral, or it makes you fat' (*acc by Eric Rogers Orch*)
 F 10915 Jly 57 'Freight train' (*part of All Star Hit Parade No.2 - acc by Eric Rogers Orch*)
 F 10943 Oct 57 'Riding down from Bangor / The young cavaliers'
 F 10971 Jan 58 'Without you / Long black nylons'
 F 10999 Mar 58 'Always and forever / Siesta'
 F 11042 Jun 58 'Left right out of my heart / I would climb the highest mountain' (*acc by Bob Sharples orch & chorus*)
 F 11107 Jan 59 'The little drummer boy / Strawberry fair'
 F 11172 Oct 59 'The little donkey / And kings came a calling'

COLUMBIA

DB 4444 May 60 'Green fields / Skye boat song'
 DB 4523 Nov 60 'I thought of you last night / The whole year round'
 DB 4587 Mar 61 'Goodnight my someone / The sphinx won't tell'
 DB 4736 Dec 61 'English muffins and Irish stew / The small shepherd boy'
 DB 4762 Jan 62 'The water or the wine / O wishing star'
 DB 4935 Dec 62 'Together wherever we go / The sultan'

R.C.A.

1793 69 'Good morning sunshine / Open a new window'

HIPPODROME

HIPPO 104 85 'Sisters / You told me more than once'

The Big Ben Banjo Band

The Big Ben Banjo Band was formed by Norrie Paramor really as a bit of a joke while he was A & R man at Columbia Records. The idea of a banjo band had been suggested to him before but he thought the concept rather dated. Considering novelty records for the 1954 Christmas season he decided perhaps a Dixieland style band with a banjo content might work.

The first disc, a 'Let's Get Together' medley, came out in November and did well, selling more than 200,000 copies within a month. A follow up was in the shops before the end of the year. Over the following decade more singles and several long players ensured Big Ben's appearance at many a party.

The original musician line up was Eric Jupp on piano, George Chisholm trombone, Tommy McQuater trumpet, Bert Weedon guitar, Joe Muddell bass, Reg Hogarth accordion, Dennis McCarthy drums with just Billy Bell and George Elliot on banjo's. The band was always a session outfit brought together as required and with such a roll call of talent that varied little over the years, it's not surprising the idea was a hit. They made a number of TV appearances and also the occasional live show, including The Royal Variety Performance of 1957.

Big Ben Banjo Band Recordings

COLUMBIA

DB 3549 Nov 54 'Let's get together (No.1)' medley both sides
 DB 3554 Dec 54 'Let's get together (No.2)' medley both sides
 DB 3583 Mar 55 (*with The Coronets*) 'Ready willing and able / Ridin' to Tennessee'
 DB 3584 Mar 55 'Selection from There's No Business Like Show Business' (both sides)
 DB 3607 May 55 (with Diana Decker) 'Big Ben's banjo band / I'm in favour of friendship'
 DB 3620 May 55 (*with The Coronets*) 'Crazy Otto rag / Hey, Mr. Banjo'
 DB 3641 Jly 55 'Alabama jubilee / Sweet Georgia Brown'
 DB 3648 Jly 55 (*with Billie Anthony*) 'The banjo's back in town'
 DB 3676 Nov 55 Let's get together again (No.1) 'I'm looking over a four leaf clover / By the light of the silvery moon / Oh Susanna / Baby face / I'm sitting on top of the world / My mammy / Dixie land / Margie'
 DB 3676 Nov 55 Let's get together again (No.2) 'Won't you come home Bill Bailey / Dinah / Camptown races / When you're smiling / Broadway melody / Side by side / Miss Annabelle Lee / She'll be coming round the mountain' (*above two 78's also issued as an EP SEG 7618*)
 DB 3720 Jan 56 'Love plays the strings of my banjo / Indian Fighter theme'
 DB 3765 May 56 'Annaliesa (*with Bill Shepherd Chorus*) / The I.O.U. polka'
 DB 3799 Jly 56 (*with The Coronets*) 'Daydreams / Strummin' on the old banjo'
 DB 3835 Oct 56 (*Big Ben Accordion Band*) Rock and roll medley (No.1) 'Rock around the clock / See you later alligator / The saint's rock and roll / Blue suede shoes / Rock Island line / Why do fools fall in love'
 DB 3856 Dec 56 'Rock and roll medley (No.2)'
 DB 4049 Dec 57 'Swiss Kanton polka / Liechtensteiner polka'
 DB 4082 Mar 58 'Holland polka / Happy birthday polka'
 DB 4126 May 58 'Penny polka / Syncopated Sadie'
 DB 4181 Sep 58 'The Luxembourg waltz / Mountain march'
 DB 4213 Nov 58 'Big Ben's Christmas pops medley'
 DB 4219 Nov 58 'Big Ben's Christmas carol medley'
 DB 4233 Dec 58 'Be happy / Philadelphia, U.S.A.'
 DB 4381 Dec 59 'Marina / All aboard'
 SCD 2121 Dec 59 'Party packet' both sides
 DB 4439 Apl 60 'Chicago / Tamiami'
 DB 4732 Dec 61 (*Big Ben Trad Band*) 'Trad party' No's 1 & 2
 DB 4745 Jan 62 'March of the angels / (*Big Ben Trad Band*) Burbon Street shuffle'
 DB 4770 Feb 62 (*Big Ben Trad Band*) 'Trad party' No's 3

& 4

DB 7004 Apl 63 (with *The Mike Sammes Singers*)
'Brotherhood of man / I

believe in you'

DB 7022 May 63 (*Big Ben Hawaiian Band*) 'On the beach
at

Waikiki bossa nova / Aloha

oe'

DB 7024 May 63 'Been a long day / Grand old Ivy'

DB 7211 64 'Beautiful screamer / Telegoon tune'

DB 8069 66 'Beatles medley for mums and pops'

(both sides)

Acker BILK

One of the more successful of the "popular" jazz groups, Acker and his Paramount Jazz Band survived from the fifties through to the eighties, due mainly to some first class clarinet work from the leader.

Born Bernard Stanley Bilk on 28th January 1929 at Pensford, near Bristol, he says "Acker" is a local slang term for mate. Father was a methodist lay preacher and mother the church organist. Acker himself was encouraged to learn piano, during a spell in an army jail according to him, later changing to clarinet. It was on this instrument he first came to public notice when playing with Ken Colyer's Jazzmen. His own Paramount Jazz Band became well known with a regular following around the Bristol area and, in 1957, twenty eight year old quarry blacksmith Acker, decided to become a full time professional musician.

Having already made singles for Esquire and Tempo some further early recordings by the band came in 1957 on a couple of Lp's from Dobell's record shop's own "77" label. An early booking was six weeks touring German jazz clubs, followed by two weeks in Denmark, where he recorded for the Storyville label.

Something that was to set the Paramount Jazz band apart from many others, it's appearance, came about as an accident. For the cover photo of the 1959 L.P. 'Mr.Acker Bilk Requests' it was suggested they wore striped waistcoats with bowler hats. When the record sold so well (1.000 copies in the first two weeks) Acker decided to adopt the outfit as the bands 'uniform' along with the title 'Mister' which was to be used on all contracts and publicity material.

Hopping from record label to label, chart success eventually came with the December 1959 Columbia release 'Summer set'. His own composition, it had been written six years earlier with pianist Dave Collett, and by March 1960 had reached No.9 on the 'New Musical Express' Top Thirty. During the summer of 1960 Acker had three LP's in the 'Melody Maker' Jazz Parade Top Ten.

Already a regular on radio's 'Saturday Club', Acker was now given his own series 'Acker's Away'. During October 1960, Pye took the unusual step of issuing six of his singles in one week. Further chart hits, some enhanced by Acker's gravelly voice included 'Buona sera', 'That's my home' and 'Stars and stripes forever'. In 1962, his own 'Stranger on the shore' took him to international stardom.

'Stranger', a clarinet solo backed by the Leon Young String Chorale, reached number one in the 'New Musical Express' during January (although some charts only made it No.2) and by March had matched that success across the Atlantic (Acker had three further US hits). With sales continuing

around the world it was reported that by 1967 over four million copies had been sold. Originally titled 'Jenny' after his daughter, it was re-named 'Marie Helene', main character in the BBC TV children's series 'Stranger on the Shore, for which it was used as the signature tune, but soon became widely known under the series title.

On 22nd July 1961 Acker and the band played to a packed village hall in his native Pensford, ironically a hall he was banned from several years previously for being too noisy. The Royal Variety Show that year reflected the current popularity of trad jazz, featuring not only the Bilk band but also Kenny Ball's band and the Temperance Seven. Acker, for once, exchanged his bowler and waistcoat for 14th century costume to play the part of a minstrel in the BBC TV Boxing Day production 'The Princess and the Pea'.

Reflecting the bands continued popularity, during the early months of 1962 the prestigious Carl-Alan Awards voted Acker, "most outstanding traditional jazz bandleader of 1961".

Although now semi-retired Acker still plays the occasional concert, treating the audience to one of his fine clarinet solos. A report in my local paper informs me that Acker, having fought back from the adversity of throat cancer, was gigging in his home village of Pensford on Saturday evening 1st July 2000. Although it did add that he was singing in a slightly lower key than usual.

Acker Bilk Paramount Jazz Band Recordings

TEMPO

A 134 Apl 56 'Dippermouth blues /
Where the River
Shannon flows'
ESQUIRE

10-475 Mar 56 'My old Kentucky home / Gravier Street
blues'
10-483 Jun 56 'Gettysburg stomp / Over in gloryland'

MELODISC

1547 Jun 60 'Goodnight sweet prince / East
coast trot'

STORYVILLE

A 45025 Nov 61 'Swing low sweet chariot /
St.Phillip street
breakdown'
PYE JAZZ

7NJ 2029 Jun 60 'Marching through Georgia / Delia
gone' 7NJ 2033 Oct 60 'Willie the weeper /
C.R.E. march'
7NJ 2034 " 60 'Blaze away / Higher ground'
7NJ 2035 " 60 'Under the double eagle / Easter
parade'
7NJ 2036 " 60 'Carry me back / El Abanico'
7NJ 2037 " 60 'Dardanella / Jump in the line'
7NJ 2038 " 60 'Gladiolus rag / Louisian-i-ay'

COLUMBIA

DB 4382 Dec 59 'Summer set / Acker's away'
DB 4492 Sep 60 'Fancy pants / White cliffs of Dover'
DB 4544 Dec 60 'Buona sera / Corrine corrina'
DB 4620 May 61 'Sweet Elizabeth / Pretty boy'
DB 4673 Jly 61 'That's my home / My bucket's got a
hole in it'
DB 4750 Dec 61 (with *Leon Young String Corale*) 'Take
my lips /

Stranger on

the shore'
SCD 2155 Sep 61 'Stars and stripes forever / Creole
jazz'
DB 4795 Apl 62 'Frankie and Johnnie / In a Persian
market'
SCD 2176 Aug 62 'If you were the only girl in the
world /

Gotta see

baby tonight'
DB 4897 Oct 62 (with Leon Young String Corale)
'Acker's lacquer
/ Lonely'
DB 4949 Feb 63 " " " 'A taste of
honey / Evening
shadows'
DB 4999 Apl 63 'Trinidad dad / Manana pasado manana'
DB 7058 Jly 63 (with Leon Young String Corale)
'Moonlight tango /
Bitter harvest'
DB 7129 Nov 63 'The harem / Train song'
DB 7260 64 (with Leon Young String Corale) 'Never
love a stranger /
Bustamendo'
DB 7380 64 'Always / Dream ska'
DB 7543 65 (with orchestra) 'Mona Lisa /
Blueberry Hill'
DB 7854 66 (with Leon Young String Corale) 'Petite
fleur /
Claudette'
DB 8036 66 " " 'When you are there
/ La playa'
DB 8193 67 (with orchestra) 'The girl with the sun in
her hair /
Tambor'
DB 8241 67 'Acker's personal jungle / Tarzan's
march'
DB 8537 69 '(with orchestra) 'Try a little
tenderness /
When I'm away'
DB 8741 70 'Thomas O'Malley cat / Fancy pants'
DB 8789 71 (with Stan Tracey Strings) 'Irish
lullaby /
Horn of plenty'
H.M.V.
POP 1026 Jun 62 (with Michael London) 'Stranger on
the shore' (M.L. only, on
reverse)
PYE
7N 45117 70 'Burgundy street / Travellin' on'
7N 45488 Jun 75 'Some other time / Canios tune'
7N 45573 Jan 76 'Lazy serenade / Homecoming'
7N 45591 Apl 76 'Good morning / Sipping cider'
7N 45607 Jun 76 'Fool on the hill / Aria'
7N 45638 Oct 76 'Sometimes / In control'
7N 45654 Mar 77 'The Eagle Has Landed love theme /
Yesterday's smile'
7N 46032 Jan 78 'Universe / Anytime around'
7N 46119 Sep 78 'Incredible Hulk theme / Just like
you'
7N 46145 Jan 79 'Summer never came / Aranjuez'
PICCADILLY
7P 169 Feb 80 'Just the way you are / Song for Guy'
7P 182 Jun 80 'When we were young / Verde'
7P 201 Oct 80 'On sunday / Back to you'

P.R.T.

7P 221 Sep 81 'The moment I'm with you / Find a way'
7P 278 Jly 83 'When summer comes / Ralph Henry'
7P 313J Jun 84 'Acker's lullaby / One more time'

OLD GOLD

OG 9151Jly 82 'Stranger on the shore / Summer set'

Dickie BISHOP

A traditional jazz musician, Dickie, an imposing figure with a dark beard and glasses, took advantage of the late fifties skiffle 'boom' and for about 18 months led his own group, the Sidekicks. During the early years of the 1950's he had played banjo in semi-pro jazz bands around the London area, until his call up for national service took him into the R.A.F. where he played cornet in a military band.

On leaving the services in 1955 he joined the Chris Barber Jazz band where he shared vocals in the band's skiffle group with Lonnie Donegan, taking over the lead when Lonnie left. Later Dickie also left Barber to join Lonnie's own Skiffle group, staying about six months before forming the Sidekicks in March 1957.

The Sidekicks' personnel consisted of Dickie on guitar and vocal, Bob Watson guitar, Don Wilson bass guitar and Stan Bellwood drums. Their debut concert was on 6th March at the White Hart Hotel, Southall. Mostly one night stands followed around the clubs and pubs.

Decca Records soon issued them on disc, their first, 'Cumberland Gap', being in direct competition with Dickie's old boss, Lonnie Donegan, but while Lonnie's version made it to No.1 the Sidekicks were left kicking at the starting blocks (the Vipers reached No.10). Promoted in America by London Records their 'No other baby' was picked by Billboard magazine as Country D.J. record of the week. This prompted its re-issue in Britain.

During September the boys did a week in popular variety at the Metropolitan Theatre in London's Edgware Road on a bill that also included the City Ramblers plus Larry Page and the Pageboys. Also in September they were a star attraction at London's Trad. band contest held in Lewisham Town Hall. February 1958 saw them back for a further week at the Metropolitan.

In May 1958 Dickie married Mary Patterson at Ealing Register Office and in July disbanded the Sidekicks to return to his other love, 'traditional jazz'. He joined a new group led by another former Donegan player, bassist Mickey Ashman. Later moving to Kenny Ball's band, he was reported in March 1960 to have left Kenny's German tour, returning to a day job reading gas meters. However, in February 1961 Dickie was on the road again, this time with Monty Sunshine's new band.

Dickie Bishop Recordings

DECCA (with The Sidekicks)

F 10869 Mar 57 'Cumberland gap / No other baby'
F 10959 Nov 57 'The prisoner's song / Please remember
me'
F 10981 Jan 58 'No other baby / Skip to my lou'
F 11028 May 58 'They can't take that away from me /

On Sunday 8th June 1947 Stanley married the well

known vocalist Edna Kaye.

A very popular early fifties radio series highlighting the orchestra was 'Top Score', a peak time show that over a period of time featured the voices of Diana Coupland, Dick James, Marie Benson, Josephine Crombie, Teddy Johnson and the Stargazers. There was also 'Spring Serenade' with Edmund Hockridge, Doreen Lundy and John Hanson, 'Double Top' with Alfred Marks and Anne Shelton, Vera Lynn's 'Let's Meet Again' plus many others. During those early fifties years, Stanley Black with the Dance orchestra was probably the most heard band on radio. Reflecting this they were chosen to lead a Radio Times feature on the Royal Variety Show, at Victoria Palace during October 1952.

Coincidentally, October 1952 was the month a rival came on the scene in the shape of the BBC Show Band under the direction of Cyril Stapleton. Despite denials from the BBC during November and December that the Dance orchestra was under any threat, when Stanley's contract came up for renewal in January his eight years with the BBC came to an end.

Taking to the road, he set off on a tour of one night stands with a dance band that included vocalists Diana Coupland and Monty Norman. By the end of the year they had given way to Alma Warren and Larry Gretton. It was Alma (Lita Roza's sister) who brought Stanley's attention to a gipsy street singer, Danny Purches, and soon he too joined them on the road.

Stanley continued with his film arranging and recording work at Decca, where he embarked on a series of L.P's with a Latin American flavour and titles like 'Sophisticat in Cuba', 'Tropical Moonlight' and 'Stanley Black plays for Latin Lovers'. These discs featured his fine piano virtuosity. He was also to be heard on Radio Luxemburg with his series 'Black Magic' (a title later also used for his television series) sponsored by Relax-a-tabs. Not forgotten altogether by the BBC the orchestra often turned up on 'Star Bill' and Jack Payne's 'Off the Record'.

In late 1958 Stanley was appointed musical director of the Associated British Picture Corporation, by now having composed over sixty film scores. During the sixties he reverted to a more serious form of music and when conducting in later years, it was more likely to be a classical orchestra.

Awarded an OBE in 1985, Stanley died on Thursday 28th November 2002.

Stanley Black Orchestra Recordings
(excluding those backing solo vocalists)

ORIOLE (*Stanley Black and his Oriole Modernists*)

P 101 Aug 31 Swanee / I ain't got nobody (v. *Nat Gonella*)

DECCA

F 8539 Aug 45 'Saturday night (v. *Rita Marlowe*) /
You moved right in (v.

Benny Lee)

F 8572 Nov 45 'Rumba tambah / Linda Chilena'

F 8652 Aug 46 'A media luz / Condema'

F 8788 Sep 47 'Adios / La malata rumbera'

F 8902 Jun 48 Snuggled on your shoulder (*with The Quads*) /

Little white lies (*both v.*

Sam Browne)

F 8914 Jly 48 'The hukilay song (*with The Quads*) /
The feathery
feelin' (*both v.*

Sam Browne)

F 8947 Aug 48 'The night has a thousand eyes /
Blue shadows
on the trail'

F 8998 Nov 48 'Ah! but it happens (*with The Keynotes*) /
Down among the
sheltering palms

(*both v.*

Sam Browne)

F 9057 Jan 49 'Forgive me for dreaming / No orchids
for
my lady (*both v.*

Sam Browne)

F 9080 Feb 49 'Far away places / It's a most unusual
day'

F 9083 Feb 49 'The breeze and I / Rustic samba) (*both
featuring Stanley Black at
the piano*)

F 9223 Oct 49 'Jungle bird / El cumbanchero'

F 9263 Nov 49 (*SB piano and his Latin American
rhythm*)

'Rumba rhapsody / Flamingo

(*both with*

The George

Mitchell Choir)

F 9384 Apl 50 'Cascade of stars / The moon was
yellow'

F 9632 Feb 51 'So in love / Why can't you behave'

F 9633 Feb 51 'Alma Llanera / If I didn't miss you
(v. *Dick James & the*

Stargazers)

F 9674 May 51 'Siboney / Gitanaria'

F 9697 Jun 51 'Falling in love with love / Just one of
those

things'

F 9768 Oct 51 'Vous / Orientale'

F 9772 Oct 51 'La comparsa / Andalucia'

F 9788 Nov 51 'Sugar loaf samba / Cactus polka'

F 9791 Nov 51 'Some enchanted evening / Bali Ha'i'

F 9876 Mar 52 (*with Ted Heath Music*) 'Irish fantasy /
Scottish

rhapsody'

F 10000 Nov 52 'Tango / La estrellita'

F 10067 Mar 53 'Last Rhapsody theme / Naila waltz'

F 10137 Jly 53 'Serenade to Eileen / Magic circles'

F 10195 Oct 53 'Gaviotta / Siciliano'

F 10209 Nov 53 'From here to eternity / Starlight
serenade'

F 10225 Dec 53 'Mon pays / Madonna'

F 10238 Jan 54 'Say it with music / Play a simple
melody'

F 10262 Feb 54 'Signal samba / Latin lady'

F 10351 Jly 54 'Beautiful spring / Tipica serenade'

F 10382 Oct 54 'Le grisbi / Carnet de bal'

F 10400 Nov 54 'Midnight tango / Desire tango'

F 10462 Feb 55 'Melody of love / Memory'

F 10556 Jly 55 'Estrellita del sur / Back track'

F 10617 Sep 55 'Oh dear, what can the matter be? /
Pop goes

the mambo'

F 10676 Jan 56 'Siboney / The nearness of you'

F 11206 Feb 60 (*and his piano*) Mon coeur est un violin /
Begin the

beguine'

F 11624 Apl 63 'Hand in Hand film theme /

Lullaby of

the stars'

Rory BLACKWELL

One of the British rock and roll groups of the later fifties was cockney Rory Blackwell and his Blackjacks. Rory led the band on drums and vocals

and whatever they possibly lacked in musical ability was more than compensated for by their visual antics. Once described as "a junior version of the Crazy Gang", they certainly put on an entertaining show with plenty of humour.

Quite out of character with his later professional image, Rory studied classical music and played violin in the London school's symphony orchestra, but at age fifteen became more interested in drums and guitar. Working as a market trader gave him much scope to air his voice for he wasn't a bad singer either. In fact it was singing on a market 'do' that brought him his first show business booking when Al Burnett, boss of the Stork Room, heard Rory and signed him up to appear at the club.

This was in early 1957, the skiffle craze was hotting up and Rory's group, like many others, featured at the Two I's coffee bar and did the odd concert around town. For them the big time came with a four week tour of U.S. service camps in Germany, followed by a twelve week summer season at the Teenager Club, Ramsgate. They were seen on ITV's 'Startime', topped by Guy Mitchell, on 11th July 1957 and also appeared on the BBC's 'Six Five Special'.

Over the next couple of years the Blackjacks did a lot of variety and one night stands around the country. In December 1958 they were at the Metropolitan Theatre in London's Edgware Road in a music and variety show 'Christmas Cha Cha' and for the summer of 1959 were entertaining holiday-makers at Butlin's Clacton camp. It was during this season that Rory spotted a promising piano player by the name of Georgie Fame and took him under his wing, eventually getting him signed up by starmaker Larry Parnes.

Rory himself, a zany larger-than-life figure who drove around in a multi-coloured old Austin Seven, gained media attention when, over the weekend of 6th-7th June 1959 at the Two I's coffee bar, he made an attempt on the world non-stop drumming record. Playing for 28 hours 3 minutes 8 seconds (on a diet of milk and apples) he beat the previous record held by American Ben Pollack by over 3 minutes and still turned up for a scheduled concert at Brighton Aquarium ballroom on Sunday evening. Rory wrote at least one song 'Red red roses' that was recorded by Frankie Vaughan. Although he didn't record the number himself, with The Blackjacks he did put a cover of the Everly brothers' hit 'Bye bye love' on disc.

Eventually the group disappeared, but Rory continued to play his drums (repeating his marathon sessions whenever anyone topped his record) and remained part of the British rock scene into the nineties. Latest news of him came with details of another record, this time for the fastest drummer, made on 29th May 1995 at Finlake Leisure Park, Chudleigh, Devon, when Rory played 400 drums in 16.2 seconds.

Rory Blackwell Blackjacks Recordings

PARLOPHONE

R 4326 Jun 57 'Bye bye love / Such a shame'

The Blue Mariners

Originating early in wartime as the dance band of

the Royal Naval Patrol Service, stationed at Lowestoft on the Suffolk coast the Blue Mariners were led by pianist George Crow and could boast such talented players as Freddie Gardner in the line up. They recorded several sides on Decca's Music While You Work series.

The R.N.P.S. was stationed at a former pleasure ground known as The Sparrows Nest (the Navy gave it the designation HMS Europa) that had a concert hall. The senior officers there soon recruited a member of the service, radio personality Eric Barker, to organize some camp entertainment and he set about putting the band together. The first band, in July 1940, was a four piece named The Sparrows Dance Band, which included two local civilians who had been members of a former band at the complex. By December it had expanded to a six piece, now all service personnel, and adopted the name The Blue Mariners, with George Crow at the helm.

The Blue Mariners not only performed at Sparrows Nest (where they also took part in comedy sketches written by Eric Barker), but appeared on a monthly Navy Show at London's Criterion Theatre and broadcast with Eric on 'H.M.S. Waterlogged' the Navy edition of forces radio's three way (Army - Navy - Airforce) 'Merry-Go-Round' shows. The band was good enough to be asked to appear at the 1942 London Jazz Jamboree.

After the war Eric Barker continued his radio show, now known as 'Waterlogged Spa', with the Mariners still the backing band. For this duty the group had expanded to a 24 piece, with probably none of its former service players remaining other than George Crow who was still leading. On 30th March 1948 the band got together for a social evening at London's Cafe Royal to celebrate their 250th broadcast.

During the fifties the Blue Mariners toured on one night stands, plus eight summer seasons at Scarborough's Spa Ballroom. They don't appear to have made any further records. The band eventually broke up at the end of the decade and George Crow emigrated to New Zealand with his wife Veronica and son Peter in 1961. The remaining years of his working life were taken up as a staff man with The New Zealand Broadcasting Corporation.

George began in the business in 1927 when he was 16, as pianist-accordionist at Brighton's Regent Ballroom, later becoming a freelance player around London. He retired in 1975 and died in Auckland, from a sudden heart attack, on Friday 13th June 1986.

The Blue Mariners Recordings

DECCA

MW 187 Dec 43 'Three little words / You're driving me crazy' /

more chance' The touch of your lips / Just one

MW 188 Dec 43 'Undecided / Deed I do / April in Paris /

June

in January'

MW 250 May 44 'Who / I wish I were twins / Thanks for the memory

/ By

the fireside'

MW 265 Apr 45 'Sleepy time gal / Life is just a bowl of cherries /

Crazy people /

Gipsy in my soul'
 MW 306 Apl 45 'I've got the world on a string / We just
 couldn't
 say goodbye / Dancing with tears
 in my eyes /
 You can't stop me
 from dreaming'
 MW 331 May 45 'I'll never say "never again" again / It's
 d' lovely /
 Amapola / Stop you're
 breaking my heart'
 F 8948 Aug 48 (labeled as *George Crow & The Blue
 Mariners*)
 'The hukilau song /
 Rambling rose'

The Blue Rockets

The Blue Rockets were a dance orchestra formed during World War Two from servicemen within the Royal Army Ordinance Corps, Chilwell Depot. Original leaders were Les Street and Eric Tann. The band became well known from its long association with Charlie Chester's radio series 'Stand Easy', that began as the Army third of wartime's 'Merry-Go-Round' show, and continued into the early fifties.

When Glenn Miller came to Britain with his American band of the AEF, the war office decided to form a British band of the Allied Expeditionary Forces under the direction of George Melachrino and the Blue Rockets became the core of that orchestra.

By the end of the war Eric Robinson was leading and the band entered civvy street as an integral part of the larger Melachrino Orchestra. In 1947 with his television commitments taking up much time Eric handed over the baton to saxophonist Benny Daniels and the band became a stand alone unit again. Eric Tann left Britain to live in Australia, where he led club bands and worked in the theatre.

With a young vocalist, 18 year old Judy Johnson from Cardiff, the Blue Rockets set off on a variety tour around some of the smaller music halls. Christmas week 1947 they were at the historic and famous Metropolitan Theatre in London's Edgware Road. On radio they made appearances on 'Saturday Night Out' and 'Band Call'. In April 1948 a new vocalist to join the band was a young lady by the name of Rosemary Squires, just beginning to get a foothold in the business. In September 1949 Benny Daniels left to lead the resident band at Stockton Palais de Dance and Ronnie Rand, who had previously been a trombonist in the band and was currently acting as manager, took over the baton.

Come the early fifties, with a long tour of service camps in Germany behind them, the regular pattern seemed to be alternate seasons between Sunderland's Seaburn Hotel, Brighton Aquarium and Scarborough's Spa Ballroom.

In 1952 the Blue Rockets began working for Mecca dance halls with spells at Tottenham and Streatham and in 1955 they replaced Harry Leader's band at the Astoria Dance Salon in London's Charing Cross Road, where they remained until finally breaking up in 1962.

The band recorded for H.M.V. during 1942 / 43 but don't appear to have made any later discs.

Blue Rockets Recordings

H.M.V

BD 5743 Mar 42 'When it's peace on earth again (*v. Eric Whiteley*) /
 Ma I miss your apple pie (*v. Eric Tann*)'
 BD 5745 Mar 42 'Katy did, Katy didn't (*v. Ernest Polfer*) /
 We're the couple in the
 castle (*v. E.W.*)'
 BD 5751 Jly 42 'Miss you (*v. E.P.*) / A zoot suit (*v. Alan Kane*)'
 BD 5767 Aug 42 'Anchors aweigh / National Emblem'
 BD 5769 Aug 42 'Tell me teacher (*v. E.P.*) / The girl who
 broke the Sergeant Major's heart
 (*v. E.T.*)
 &
 Lee Street'
 BD 5775 Sep 42 'The great little army / Desert patrol'
 BD 5780 Oct 42 'Red moon over Havana / Idaho'
 BD 5783 Oct 42 'Over there / Side by side' (*both v. Glenn Martin*)
 BD 5785 Nov 42 'Love is a song / We mustn't miss the
 last
 bus home' (*both v. Glenn Martin*)
 BD 5790 Feb 43 'Easter parade / My melancholy baby'
 (*both*)
v. Glenn Martin
 BD 5797 Mar 43 'Sons of the brave / Girls in grey'
 BD 5803 Mar 43 'On the sunny side of the street /
 Time on my hands
 (*both v. G.M.*)

The Bobolinks

An early fifties vocal group formed by singer Rita Williams. They made several recordings with Billy Thorburn's, Organ, Dance Band & Me. A Bobolink is a small blackbird, but I've no idea why Rita chose the name.

The Bobolinks Recordings

PARLOPHONE (*all with Billy Thorburn Orch*)
 F 2460 May 51 'Mockin' bird hill / Beautiful brown
 eyes'
 F 2465 Jly 51 'The hot canary / The black note
 serenade'
 F 2470 Sep 51 'Too young / Sweet violets'
 F 2480 Jan 52 'Slow coach / If you smile at the sun'
 F 2493 May 52 'A kiss for ev'ry candle / Echo rag'
 F 2496 Jly 52 'Auf wiederseh'n sweetheart /
 From the time you say
 goodbye'
 F 2500 Sep 52 'Blackpool bounce'
 F 2501 Nov 52 'Cotton reel'
 F 2507 Jan 53 'Settin' the woods on fire / The love of
 my life'

Margaret BOND

Margaret, a red-head from Tottenham, first appeared on stage during the early years of the war as a five year old member of a kids' dancing troop. During the late forties and early fifties she sang in the bands of Harry Roy, Nat Temple and with Ronnie Aldrich and the Squadronaires, her style being described as similar to the popular Dorothy Squires, but after about two years touring with the Squads, she decided to leave and go it alone. On Monday, 4th April 1955 she made her solo variety debut at Cheltenham and on 16th May her T.V. debut on 'Showcase' singing her first record

'You'll always be my lifetime sweetheart', on which she had the benefit of a backing from the male members of the Stargazers vocal group. By July her second disc was in the shops. Reviewing it Jack Bentley wrote in the Record Mirror "Margaret is one of the most promising British girl singers in a long time". Promising or not, within a year that included further variety dates and television appearances plus a third record from Decca, Margaret disappeared from view as far as show business was concerned.

It wasn't until 1957, singing her new single on Parlophone, that she made a brief re-appearance as a guest on a Jack Jackson ITV show on Sunday 7th April. Another Parlophone release came and, by the summer, Margaret was singing with the Tommy Watt band saying she was determined to get back into circulation but little more seems to have been heard of her.

Margaret Bond Recordings DECCA

F 10506 Apl 55 'You'll always be my lifetime sweetheart /
Where is the
one for me'
F 10555 Jly 55 'My love's a gentleman / Mirror mirror'
F 10632 Oct 55 'There's always a first time /
Dancing in
my socks'
PARLOPHONE

R 4283 Apl 57 'Goodnight my love pleasant dreams /
Your love
my love'
R 4312 May 57 'Young and in love / The wind in the
willow'

Issy BONN

Issy Bonn is probably recalled as a rather rotund comedian who occasionally sang a song, but it was his vocal talent that first brought him into show business. Born in the East End of London on 21st April 1903, his first job was delivering orders for his father, a butcher. Even then he was known as the singing delivery boy. Issy won a number of local talent contests and began appearing in small clubs.

Eventually, still using his real name Benny Leven, he went onto the variety stage. Around 1928 Benny was singing with Percival Mackey's Band, then for a while he toured in a trio The Three Rascals and also served a spell as vocal accompaniment in xylophone playing heavyweight Teddy Brown's stage act.

By the 1940's, having adopted the name Issy Bonn, his Jewish humour was a well established solo act on stage, radio and record. He was a regular member of radio's 'Variety Bandbox' team, where his rendition of 'The world is waiting for the sunrise' became a much requested item.

Throughout the early fifties Issy starred regularly in holiday resort summer shows and most winters played pantomime; in 1950 it was at Norwich Hippodrome as Buttons with Shirley Lenner back on the boards playing Cinderella. Variety tours filled the rest of Issy's year.

As the decade wore on, he continued to perform his inoffensive humour and sing sweet old fashioned songs on stage and radio (his style never changed and he always kept his hat on), but he began to

spend more time in management.

Issy headed Langham Productions which produced variety shows at home and abroad. In later years he controlled theatres in Torquay and Newquay and continued to be involved in show business, almost until the day he died, his 74th birthday, in 1977.

Over the years Issy made numerous records, the first in 1941 on the Rex label. He also recorded for Decca and Columbia many sentimental ballads that suited his voice and style. Always well received and often played at the time, they are rarely heard today.

Issy Bonn Recordings (*not complete*) REX

10093 Dec 41 'There's a land of begin again /
That
lovely weekend'
10171 Feb 43 'When the lights go on again /
Every night about
this time'
10214 Sep 44 'Shine on victory moon / ?'

DECCA

F 8504 Mar 45 'Just a little fond affection / Together'
(*acc by Phil*)
Green Orch
F 8537 Aug 45 'Across the bridge of gold / Waiting'
(*acc Phil*)
Green Orch
F 8557 Oct 45 'There! I've said it again / Goodnight till
tomorrow'

(*acc by PGO*)
F 8577 Jan 46 'I'm in love with two sweethearts /
Just a blue serge suit'
(*acc by PGO*)
F 8593 Feb 46 'Soon it will be Sunday / My heart is
dancing with you'

(*acc by PGO*)
F 8618 Apl 46 'Let bygones be bygones / Before you
break
my heart'

(*acc by PGO*)
F 8647 Aug 46 'Bless you / Laughing on the outside'
(*acc Phil*)

Green Orch
F 8677 Sep 46 'Sweetheart, we'll never grow old /
Some day
you'll want me to want you'
(*acc by Stanley*)

Black Orch
F 8707 Nov 46 'Rumours are flying / Till then' (*acc by*
Phil)

Green orch
F 8719 Feb 47 'My yiddishe momme / Sleep, my baby,
sleep'
(*acc by Phil*)

Green Orch
F 8748 Apl 47 'May I call you sweetheart / The whole
world is
singing my song'

(*acc by SBO*)
F 8769 Apl 47 'It happens every day / It's never too
late to mend'
(*acc by Phil*)

Green Orch
F 8787 Sep 47 'When you come to the end of the day /
Down the old Spanish trail'

(*acc by PGO*)
F 8825 Dec 47 'Peg o' my heart / Turn over a new leaf'
(*acc by un-named orch &*

vocal group)
F 8854 Mar 48 'The world was made for sweethearts /
Be mine beloved'

(*as above*)
F 8984 Oct 48 'All my love / You're still the only girl in

the world' (*acc by Edwin*)
Harrison Orch
& The
Wardour Singers)
 F 9042 Dec 48 'It`s a wonderful world / Somewhere
 beyond the stars' (*acc by Roy*
Robertson
orch & The
Wardour Singers)
 F 9207 Sep 49 'I`m gonna let you cry / Twenty four
 hours
 of sunshine' (*both with The*
Stargazers
acc by the Bruce
Campbell Six)
 ORIOLE
 CB 1043 Apl 51 (*with The Keynotes*) 'Good luck, good
 health,
 God bless you / I
 still love you'
 COLUMBIA
 DB 3126 Aug 52 (with Eddie Calvert) 'Here in my heart /
 My
 mother`s lullaby'
 DB 3188 Nov 52 'A pal must be a pal forever / Who
 knows'
 (*acc by Ray*
Martin Orch)
 DB 3383 Nov 53 'The little boy that Santa Claus forgot /
 Home for
 Christmas'
 DB 3449 Apl 54 'Humble people / Somewhere someone'
 DB 3504 Jly 54 'My friend / Mom-e-le'
 DB 3559 Jan 55 'When you`re home with the ones you
 love /
 I went to
 my mother'
 DB 3683 Oct 55 'A little boy`s prayer /
 When you lose the
 one you love'

Eve BOSWELL

Born Eva Keleti in Budapest, Hungary in 1924, Eve had a boarding school education in Switzerland. She trained as a classical pianist and was also taught saxophone by her father. Hers was a complete musical family as her mother was multi-talented playing at least eight instruments. Both parents were performers who toured the world and as soon as she was old enough Eve joined the act. On her first appearance, in Paris, she was to play piano and do a little harmony singing but was so nervous she ran off the stage.

During 1939 the family, appearing as The Three Hugo's (her father's Christian name was Hugo - he later became a well known South African show business agent), were touring Britain with a music and comedy routine. When war broke out they were classed as aliens and work here became difficult, so the offer of a booking with the Boswell Circus took them to South Africa. Eve was soon courting the owner's step-son Trevor and eventually they married. It was mainly Trevor who taught Eve to speak English as in 1939 about the only word she knew was "hello".

With Trevor's encouragement she began to develop as a solo artist, singing with the Roy Martin Band at Johannesburg Coconut Grove. She also led Martin's vocal group The Melodears. Eve often broadcast over South African radio and with the help of Alan Dell, who at the time was a radio producer there, made some private recordings.

F 9042 Dec 48 'It's a wonderful world / Somewhere
beyond the stars' (acc by Roy

Wardour Singers)

F 9207 Sep 49 'I'm gonna let you cry / Twenty four
hours

Stargazers

Campbell Six)
ORIOLE

still love you'
COLUMBIA

DB 3126 Aug 52 (with Eddie Calvert) 'Here in my heart /
My

DB 3188 Nov 52 'A pal must be a pal forever / Who knows'

Martin Orch)

Christmas'

DB 3504Jly 54 'My friend / Mom-e-le'

love / I went to

my mother'

When you lose the one you love'

Lord Adrian Foley, an English earl who was a songwriter-pianist (he made at least one record for Parlophone), was working in South Africa and wanted someone to sing his songs on a radio broadcast. Eve was chosen and their meeting was to prove one of the most fortunate of her life. When Foley left to return to London he brought copies of her recordings, promising to play them to the right people. This he obviously did because in March 1949 she received a telegram from him offering three months' work in England with the Geraldo orchestra, which was confirmed by a follow up letter from Geraldo himself.

Geraldo had a popular band regularly broadcasting and Eve's voice soon became well known to the British listener. One reviewer noted after hearing her on Gerry's 'Open House' radio series, "along with trombonist-vocalist Les Carew she carries off the comedy numbers like a veteran while excelling on the ballads". By the end of the year, and still not long in this country, she was voted into 3rd place of favourite British vocalists by readers of the Melody Maker (Terry Devon was top with Anne Shelton second).

On records Eve was initially shown as supplying the vocal refrain, but due to her increasing popularity was soon given star billing, backed by the Geraldo Orchestra. Her first record labled such was 'I can dream can't I' that came out on Parlophone in early 1950.

From July 1950, while Geraldo's Orchestra was playing aboard the Queen Mary on a trip to New York and back, Eve took a couple of months off for a working holiday in South Africa. Back on the road in Britain with Geraldo by September, they spent ten days over Christmas - New Year at Blackpool's Empress Ballroom.

During 1951 Eve began to take on more appearances away from the band including shows like radio's 'Hit Parade'. She dubbed the song 'Would you' for Vera-Ellen in her film with David Niven, 'Happy Go Lovely', and also made a studio version for Parlophone. Now accepted as a solo artist, Eve left Geraldo in January 1952 and, with husband Trevor as manager, began to expand her act. Eve was a fine dancer and played piano, clarinet and saxophone. Off to a good start with a short tour of Holland she followed this with a week at Nottingham's Empire theatre from 17th March 1952 and the start of a six month variety tour in 'Happy Go Lucky' with Derek Roy. In July, Parlophone issued Eve and Derek duetting on 'Dance me loose', a big U.S. hit for Arthur Godfrey with The Chordettes. From mid-October she was off for six weeks entertaining at service camps in Korea.

There were radio dates on the series 'The Forces Show' with Richard Murdoch, Kenneth Horne and fellow vocalist Jimmy Young. Also in 1952 one of her recordings was her biggest hit so far 'Sugar

bush'. Unfortunately for Eve it was the Doris Day - Frankie Laine version that made it into the charts. Eve even named her pet poodle Sugarbush.

1953 supplied more variety tours plus a summer season at Blackpool's Opera House in 'Show of Shows' with Harry Secombe. In November, billed as "The Sugar Bush Girl", Eve appeared on the Royal Command Performance at the London Coliseum. During November she also made her West End cabaret debut with a short season at the Embassy Club. About the same time she was giving vocal support to radio's 'Frankie Howerd Show', a series that also featured Tony Hancock (Hancock's Half Hour came a year later).

Early in 1954 Eve had her own radio series 'Time to Dream' compered by Alan Dell who was now with the BBC. A Radio Luxembourg series, 'Family Album', sponsored by the Marshall Ward catalogue company, with Philip Green and his orchestra, was another highlight. She was again a soloist on radio's 'The Forces Show' along with Dickie Valentine.

Touring widely in variety, her 1954 summer season was at Southport's Garrick theatre in 'Happy and Glorious' with Derek Roy and Tommy Cooper. Then it was back on the road in a show with the Ray Ellington Quartet, Norman Vaughan and a couple of newcomers Eric Morecambe & Ernie Wise.

But all this continuous work had to take its toll and it did on Sunday 3rd October 1954, on stage at London's Scala theatre just before the broadcast of a 'Forces Show'. Eve collapsed and a doctor diagnosed nervous exhaustion. Each week, no matter where she was appearing around the country, she'd had to dash back to London on Sunday for this programme. Incidentally on the subject of health, it's an interesting fact that at this time Eve's aunt was Minister of Health in Hungary. A real trooper, Eve was back on tour within two weeks and in December made her debut in pantomime, playing the lead role in 'Humpty Dumpty' at Dudley Hippodrome with Derek Roy as Simple Simon and Tommy Cooper the King.

Amid all her other work Eve had still found time to continue recording on Parlophone, several of the songs however becoming chart successes for other singers, e.g. 'Bridge of Sighs' for David Whitfield and 'The little shoemaker' for Petula Clark. There was also her South African original 'Skokiaan' and one that had an unusual "new sound". It was "Du bist mein liebshoen" and the sound, a sub tuned clarinet played in unison with a vibraphone, was Eve's own invention.

At soon as 'Humpty Dumpty' ended in February 1955, Eve was packing her cases in preparation for a three months' tour of South Africa in a touring revue called 'Variety Fanfare' with comic Nat Jackley, The Moreton Fraser Harmonica Gang and Jack Parnell and his Orchestra.

Back in Britain by June, it was the variety theatre treadmill again and she appeared with Chic Murray, that droll Scottish comedian, and his wife Maidie, Des O'Connor and The Kentones vocal group. Pantomime that year was 'Mother Goose' at Coventry Hippodrome.

Radio throughout 1955 included 'Face the Music' with Henry Hall, 'Variety Playhouse', 'Star Band Cavalcade' and, on television, 'Off the Record' with Jack Payne.

For the "B" side of her October 1955 recording of

'Blue Star' (reported to be her favourite), Eve introduced a South African tune with new words by Paddy Roberts. 'Pickin' a Chicken' was far from being her best ever record, but it caught the public's imagination and became her one and only hit parade success spending a total of thirteen weeks on the charts, rising to No.9 position.

1956 brought more and more radio and TV work, 'Sunday Night at the London Palladium' for ATV on the 12th February, 'Off the Record' on BBC TV 12th March, her own thirteen week series on ITV from 22nd March and 'Festival of British Dance Music' from the Royal Albert Hall for the BBC on 10th April.

After the panto season at Coventry ended in March 1956, it was more variety including two weeks at the London Palladium from 30th April in a record star show that included Billy Daniels, Lita Roza, Dennis Lotis, Teddy Johnson & Pearl Carr, Howard Jones and the Kaye Sisters.

During June Eve visited America to promote her records, issued over there on Capitol, making radio and TV appearances, but was back by Saturday 23rd for the opening night of 'The Big Show of 1956' at the Blackpool Opera House. She shared top of the bill position with comedian Freddie Frinton and George & Bert Bernard, who were an extremely popular comedy mime act. Eve's stage entrance was a novelty, drawing on her circus background. On a stage full of clowns another clown bursts through a paper hoop and starts to juggle and then sing. It is a surprise for most of the audience to discover this is Eve. Later in the show she demonstrates some of her other talents by playing the piano and dancing. During the run Eve appeared twice on TV's 'Meet The Stars At Blackpool' and played Sunday Concerts each week on the Isle of Man.

As before Eve was overdoing it and during the last week of the show she collapsed again from exhaustion. Due the following week to appear in 'Rhythm With The Stars' at Sheffield, she had to withdraw. Beryl Bryden and Jill Day filled in.

It's not surprising that Eve needed a rest, for as well as her other work she had already produced four single recordings that year and a 10 inch long player 'Sugar and Spice' on which she sang ten songs in nine different languages. Her singles had, like before, included songs which had been so close to success, 'Young and foolish', 'It's almost tomorrow' and the one still to come in November 'True love' on which she provided her own piano accompaniment.

Back at work in November, she played a season at Bern's Restaurant in Stockholm, Sweden, before returning to Coventry again for pantomime. This year it was the lead in 'Aladdin' with Beryl Reid, Joe Church and Dennis Noble. During the panto's run, on Monday 4th March 1957, Trevor and Eve's Mayfair flat was broken into and a large quantity of jewelry and other items stolen. They were in Coventry at the time.

During the latter months of 1956 'Melody Maker' had run a competition for budding songwriters to write a song for Eve Boswell. The winner was a Mrs Val Griffiths and her song 'Rock bobbin' boats' was put on record and introduced on Jack Jackson's television show on 17th February. Also released early in 1957 was a Parlophone E.P. of four of Eve's most popular songs and, in March, her first single specially for the German market,

'Shanghai doodle' coupled with 'Liebes Telefon (Mr. Telephone)'.

On 31st March she was on 'Sunday night at the London Palladium' and the very next day left for Cologne on a ten day visit, promoting her single and working on a film. Back in London she did a 'Saturday Spectacular' for ITV on 13th April and on the 15th left again for America. During her month's Stateside exposure in cabaret, she made several radio and television broadcasts to promote her 'Sugar and Spice' L.P., that with two added tracks had been released over there as a 12 inch under the title 'Eve'.

On home ground her latest single 'She said' was styled to take advantage of the current Calypso interest among record buyers. When Eve returned home in mid May it was a for very short visit, then she was back in front of the movie camera in Germany, completing her part in the film 'The Big Chance'. From Monday 27th May Eve joined American musical star Howard Keel on a two week variety appearance at the London Palladium. On Sunday 17th June she was back there for another 'Sunday night at the London Palladium' television show.

Turning down an offer to be a star attraction during the summer months at Chipperfields' Circus, Eve toured from June to September 1957 in Harold Fielding's 'Music for the Millions'. Destined mainly for seaside resorts, the show hit the road on 24th June at Torquay Pavilion. Fellow performers were comedian Arthur Haynes, pianists Rawicz and Landauer and singing duo Miki and Griff. Sunday concerts for Eve included the Blackpool Opera House on 28th July with American "cry boy" Johnnie Ray. Not wishing for a repeat of previous years health problems, she took a two week holiday from the show during August and relaxed in Italy with husband Trevor.

Eve's autumn schedule began with a 'Six Five Special' TV appearance on Saturday 21st September and a week at the Winter Gardens Bournemouth, followed by a four week return booking at Bern's Restaurant, Stockholm. Back from Sweden on Friday 1st November, Eve was due to open for a month in Dudley Hippodrome's birthday show on the 11th, but instead she went straight into a Harley Street clinic for an appendix operation. Pat Kirkwood filled her spot in the show. After a period of convalescence, Eve was fit and well for another panto season. It was 'Aladdin' again, with comedians Norman Evans and Ken Dodd at Manchester's Palace theatre. Eve's 1957 recordings included another Petula Clark success 'With all my heart' plus the twenty year old 'Gypsy in my soul' and something influenced by her Stockholm visit? 'Swedish polka'.

The new year and Eve's first booking after panto was four weeks cabaret in South Africa, an ideal way to visit parents and in-laws and get paid for it! On 22nd March 1958 she was on BBC TV's 'Show Band Show' with Cyril Stapleton. Eve was taking things a little more easily at home this year and her only variety commitment was a twenty two week summer season at Blackpool's Queens theatre in 'You'll Be Lucky' with Al Read and Jimmy Clitheroe. On 4th July she was on BBC TV 'Stars at Blackpool' and on 21st July turned disc jockey on radio, playing recordings of artists appearing at Blackpool shows. She aired again on 'Blackpool Nights' on 27th August and joined Paul Robeson on 'Sunday

night at the Palladium' on September 28th. Jack Jackson welcomed her on his TV show on 22nd October.

Being just about as popular on the Continent as in Britain, at the end of October she was off touring Holland, Sweden and Germany where she made an L.P for a German company. Having travelled world wide all her life, language was no problem to Eve, she was quite fluent in several. In December she began a regular Sunday radio spot on 'Melody Hour'.

Eve's petite elfin looks made her a natural for the part of 'Aladdin' which she played again from December 1958 at Newcastle Empire with Bobby Thompson. No doubt she included her first seasonal recording 'Christmas lullaby'. Another song getting its first radio airing on Christmas day was 'Piccaninny', just before the Queen's speech on 'The Commonwealth Show'.

Due to appear on ITV's 'Top Numbers' on Sunday 25th January 1959, Eve pulled out when the producers refused to let her sing the recently released 'Piccaninny', while Alma Cogan, on the same show, was allowed to sing her latest disc 'Last night on the back porch'. On 18th April she was on Billy Cotton's 'Wakey Wakey' TV show and from the 26th, appeared on 'Good Evening' a six week Sunday television series from BBC Scotland.

Eve stayed north of the border for a 24 week season in 'Five Past Eight' at Glasgow's Alhambra theatre, which opened on Thursday 14th May. Her co-stars were comedians Jimmy Logan and Jack Radcliffe. After the show closed it was off on a short holiday in Casablanca before preparing for another season of 'Aladdin', this year at Birmingham Hippodrome, with Dickie Valentine playing Wishee Washee. Single discs by Eve were by now becoming something of a rarity, just the occasional LP including 'Follow The Sun Around' with more songs from around the world.

During March 1960 Eve became probably the first western artist to have her own show on Hungarian TV during a visit to her homeland. The following month she joined Paddy Roberts, playing cabaret at the Safari Club in Trafalgar Square (soon afterwards the club was burnt out). On 5th May she began another long season at Glasgow Alhambra, enjoying tremendous success in the 'Five Past Eight Show Of 1960'. This year she even played bagpipes with Jimmy Logan. TV included 'Sunday Night at the Prince of Wales' on 3rd July, a guest spot on Dickie Henderson's show in November and her own 'Friday Evening Show' for the BBC on 2nd December. Come Christmas and a change from panto, when she starred in the revue 'More Words and Music' at Manchester Opera House, with Jimmy Logan and Tommy Cooper.

As the sixties continued, with rock and roll taking over on record and stage, the opportunities for real singers like Eve were continually being squeezed, so it's not surprising that more and more she looked across the water for bookings in markets where a quality singer was still appreciated. By the late seventies she had returned to South Africa with her second husband, record producer Henry Holloway (her first marriage having ended - Trevor died from cancer in 1970) and opened a singing school.

Following the failure of her second and even a third marriage, Eve died from a heart attack in Durban on 13th August 1998 aged 74. At the time of her

death she was making plans to sell up in South Africa and move back to Britain, but it was never to be.

Eve Boswell Recordings
PARLOPHONE

F 2376 Aug 49 'Again'
F 2377 Sep 49 'My golden baby'
F 2385 Nov 49 'Confidentially'
F 2399 Feb 50 'Best of all'
F 2402 Mar 50 'Dear hearts and gentle people'
F 2422 Aug 50 'You're only dreaming'
F 2443 Jan 51 'All my love'
F 2453 Mar 51 'If'
F 2464 Mar 51 'Mariandl-andl-andl (with Dereck Francis)'

(on all above Eve is labeled as vocalist with Geraldo Orch)

R 3277 Apl 50 'I can dream can't I / Mama knows best'
R 3297 Jun 50 'If I loved you / Bewitched'
R 3311 Aug 50 'Your heart and my heart / I remember

the cornfields'
R 3343 Dec 50 'Beloved be faithful / Yes, I'll be there'
R 3372 Mar 51 'My heart cries for you / All my life'
R 3394 May 51 'Transatlantic lullaby / Broken heart'
R 3421 Aug 51 'Would you / I'm in love again'
R 3455 Nov 51 'I'll be around / The way that the wind blows'
R 3479 Jan 52 'I never was loved by anyone else / While

we're young'
R 3501 Mar 52 'We won't live in a castle / Paradise'
R 3517 Apl 52 'Please Mr. Sun / Love's last word is spoken'#
R 3549 Jly 52 (with Derek Roy) 'Dance me loose / Just

for old times'
R 3561 Aug 52 'Sugar bush / I'm yours'
R 3584 Oct 52 'Here in my heart / I ain't gonna marry'
R 3599 Nov 52 'Moon above Malaya / Oh my love, oh my heart'
MSP 6006 Jan 53 'Sugar bush / Moon above Malaya' (45rpm only)
R 3628 Jan 53 'Hi-lili, hi-lo / Everything I have is yours'
R 3652 Mar 53 'Old Johnnie Goggabee / Your mother and mine'
R 3689 May 53 'I believe / Tell me you're mine' (acc by Phil

Green Orch)
R 3715 Jly 53 'The bridge of sighs / Time to dream' (acc by Phil

Green Orch)
R 3723 Aug 53 'Tell me who's your sweetheart (with The Song

Pedlars) / Dare I' (acc by Phil
Green Orch)
R 3759 Nov 53 'If you love me / Why' (acc by PGO)
R 3784 Dec 53 'Don't ever leave me / A million stars'
R 3810 Feb 54 'Crystal ball / Romany violin' (acc by PGO)
R 3843 Apl 54 'Bewitched / Playing with fire'
R 3877 May 54 'The little shoemaker / Du bist mein Liebchen'
R 3899 Sep 54 'Not I / More than ever (with The Kentones)
R 3913 Oct 54 'Skokiaan / On the waterfront' (acc by Ron

Goodwin Orch)
R 3966 Jan 55 'These are the things we'll share / Open

your heart'
R 3994 Feb 55 'Ready willing and able / Pam-poo-dey' (acc by Jack

Parnell Orch)
R 4000 Mar 55 'The heart you break / Tika tika tok' (acc JPO)
R 4046 Jly 55 'That's all I need / No such luck'

R 4082 Oct 55 'Blue star / Pickin' a chicken' (acc by Glen

Sommers Orch)
R 4126 Jan 56 'Young and foolish / Where are you' (acc by Reg

Owen Orch)
R 4143 Feb 56 'It's almost tomorrow / Cookie' (acc by ROO)
R 4181 Jun 56 'Keeping cool with lemonade / Down by the

sugar cane'
R 4189 Jly 56 'Saries Marais / Come back my love'
R 4230 Nov 56 'True love (featuring Eve on piano) / Where in the world is Billy'
R 4275 Feb 57 'Rock bobbin' boats / Tra la la' (acc by Reg

Owen orch)
R 4299 Apl 57 'Chantez chantez / She said' (acc by ROO)

R 4328 Jly 57 'With all my heart (acc by Reg Owen orch) /

Sugar candy (acc by Tommy Watt orch)

R 4341 Sep 57 'The gypsy in my soul / Stop whistlin' wolf' (acc by Reg

Owen orch)
R 4362 Nov 57 'Swedish polka / Tell my love'
R 4401 Jan 58 'For sentimental reasons / Bobby'
R 4414 Mar 58 'Love me again / I do' (acc by Ron Goodwin orch)
R 4455 Jly 58 'Left right out of my heart / Voom-ba-voom' (acc by Eric

Jupp orch)
R 4479 Oct 58 'More than ever (Come prima) (acc by Ron
Goodwin orch) / I know why (acc by

Reg
Owen orch)
R 4492 Nov 58 'The Christmas tree / Christmas lullaby'
R 4517 Jan 59 'Piccaninny / If I had a talking picture of you'
R 4544 Mar 59 'Wimoweh cha cha / Boegoeberg se dam' (acc by Tony

Osborne orch)
R 4555 May 59 'You are never far away from me / Once again' (acc by Tony

Osborne orch)
R 4618 Dec 59 'Turnabout heart / Misty'

DECCA

F 11509 Sep 62 'Love me / You're my thrill'
F 11735 Sep 63 'Never too late / Let's get away'

MORGAN

MRS 19 69 'This is my love / Lonely in a crowd'

PHOENIX

148 Apl 74 'Love song / One god'

E.M.I.

EMI 2517 Aug 76 'Sugar bush 76 / This time'

Denny BOYCE

Denny, born in 1921, formed his own band, leading on saxophone and vocals, in the late 1940's, working around the many American Service camps still covering the South of England. Denny also ran a band agency and for a time was proprietor of a luxury jazz club, The Bandbox in Leicester Square.

Vocalist at the time was June Scott (Denny married her in June 1949) who had previously sung with the bands of George Crow, Harry Roy, Nat Allen and Oscar Rabin.

Having been holiday relief at several ballrooms including the Hammersmith Palais, the band took up residency at the Orchid Ballroom, Purley in October 1955 and over the next three years became very popular with dancers. His singers by then were June Robinson and Maxine Daniels.

In January 1956 June Robinson, who also played trumpet, provided the vocals on the band's debut disc on the Oriole label. It featured two cheery fun numbers 'Forty-five men in a telephone booth' and 'Ooo shoo be doo'. The band made many broadcasts of the 'Music While You Work' and strict tempo variety. During the summer months of 1956, Denny led a Paradise Hawaiian group on a number of TV dates. Later that year Maxine Daniels left to go solo and newcomer Colin Day took her place.

By 1957, with rock music becoming popular, the bands alto-sax player Geoff Taylor had created his Rock and Rollers group. Taking advantage of a wider audience, Denny, with Geoff and the Rollers, took time off for over a month in March and April, touring America. While away singer Benny Lee took care of the band at Purley.

After three years at Purley, in January 1958 Denny moved to the Tottenham Royal ballroom, taking over from Teddy Foster. From here there were seasons at Wimbledon Palais and a long stay at the Lyceum ballroom in the Strand. Singers by now were Colin Day and Rikki Henderson plus trumpet playing former bandleader Gracie Cole, recently out of retirement and now part of the Denny Boyce band. In February 1959 young Kathy Kirby began a spell with the band at the Lyceum.

A keen businessman Denny guaranteed his pension in many ways, he formed a music publishing business, Damon Music and opened a shop in Streatham selling records and musical instruments. His agency continued to manage other artists including popular group Emile Ford and the Checkmates. The band was resident on the 1960 radio series 'Pop Shop' that also featured the Checkmates. Denny continued into the sixties resident at Mecca's Streatham Locarno, with vocalist Julie Rayne, Marion Williams and Tony Raymond.

In later years, living in Whiteley Bay, Denny became an after dinner speaker and delving into his years of musical memories is reported as having a warm and interactive style with a sparkling, if somewhat dry, humour. He also published a book of his poems.

Denny Boyce Orchestra Recordings ORIOLE

CB 1318 Jan 56 'Our love affair / Play me some music
for crying' (both v Maxine

Daniels)

CB 1319 Jan 56 'Fortyfive men in a telephone booth /
Ooo shoo be do' (both v. June

Robinson)

CB 1332 Jun 56 'By the fountains of Rome / In the old
French

quarter of New Orleans' (both v. Maxine

Daniels)

CB 1358 Mar 57 'One man went to rock / Thunderstorm'

CB 1440 May 58 'Somebody else is taking my place /
You brought a new kind of love

to me'

(both v. Maxine

Daniels)

CB 1458 Sep 58 'When your hair has turned to silver /

Bad boy'

Franklyn BOYD

Born William George Price at Luton on 27th November 1925, he decided to take up a singing career - and a new name - after winning the 1941 All Britain Crooning Championship and at age 16 he joined Harry Leader's band at Hammersmith Palais. Following a break for wartime service in the R.A.F. he returned to singing, now with the Teddy Foster band staying with them until close of the forties, when they were resident at the newly re-opened Wimbledon Palais.

During the early fifties Franklyn mostly freelanced, singing with several bands including summer seasons with Eric Winstone at Butlin camps. He did concerts and broadcast with Paul Fenoulhet and sessions with the Kathy Stobart group. There were also seasons at the Lyceum ballroom with Oscar Rabin.

Franklyn recorded with Kathy Stobart in 1951 and Eric Winstone the following year. He also made several solo recordings. Although these were popular tunes with reasonable sales (the 'Melody Maker' rated his first Columbia recording "an absolutely first rate performance") Franklyn never made it to chart success.

By the mid-fifties he had virtually given up stage work devoting his energies to his new position as General Manager of music publisher Aberbach Music. He continued to be heard on radio though and from July 1955 partnered Patti Lewis on an early morning series 'Start with a Song'. Other radio work included another series with Patti, 'Remembered Tunes and Blues', 'Back with Braden' with Annie Ross and Benny Lee and of course the long running 'Sing it Again', a non-stop musical half hour that also featured Benny Lee, Jean Campbell, Julie Dawn and the Coronets.

Early in 1958 by virtue of his position in Aberbach Music (they were publishers of Cliff's first recording 'Schoolboy Crush') he became Cliff Richard's guide into the world of pop music, introducing him to Jack Good producer of 'Oh Boy'. Franklyn was Cliff's manager for almost a year until his father insisted on 'professional' management and the Tito Burns agency took over.

In 1959 Franklyn was one of the artists providing cover versions of hits on Society Records, Top Pop Club L.P's, but most of his time from here on was taken up with music publishing work.

During the 1970's Franklyn and his family emigrated to Canada where he became a musical director in the television industry. During the 1990's he was still living in Ontario and was a subscriber to The Ballad Years.

Franklyn Boyd died at Sorrento, Italy on 21st April 2007.

Franklyn Boyd Recordings

DECIBEL (with Kathy Stobart Orch)

P 3 51 'That old black magic'

NIXA (with Eric Winstone Orch)

NY 7741 Jan 52 'Only fools / (with *The Stagecoachers*)
The
phantom pianist'
NY 7742 Feb 52 (with *Marion Davis*) 'Easy come, easy go'
NY 7744 Mar 52 'Weaver of dreams / (with *The
Stagecoachers*)
True loves and
false lovers'
COLUMBIA
DB 3015 Feb 52 'When the world was young / Try again'
DB 3043 Apr 52 'Tell me why / The sweetheart serenade'
DB 3069 May 52 'I'll walk alone / I'm lucky I have you'
H.M.V. (acc. on all by *Frank Cordell Orchestra*)
B 10380 Nov 52 'Take my heart / My favourite song'
B 10481 Apr 53 'Have you heard / Pretend'
NESTLES
NR 01 58 'Bye bye love' (a single sided cardboard
78)

Josephine BRADLEY

Think of ballroom dancing in the forties and fifties and the name Victor Silvester inevitably springs to mind. It was his music that no doubt encouraged many 'would be' dancers to get up and have a go. More often than not the venue was the local town or village hall and Victor's music would be on a 78rpm record.

So called 'dance' bands of the thirties, the big names of Ambrose, Roy Fox, Geraldo and all the others, despite their excellent musical ability, didn't provide the strict tempo required for ballroom dancing. This was the gap in the market that Victor Silvester capitalised on, but he was not alone, there were others, Joe Loss with his "Dancing Time for Dancers" records was one of the few mainstream bands to provide strict tempo music for dancing.

Like Silvester, Josephine Bradley played nothing but strict tempo dance music, no vocals, no improvisation, no solos, just tuneful music that was always on the beat.

Josephine, a self taught pianist, was born in Ireland in 1893, but came to England when she was still a child. Following training as a ballet dancer she moved to the artesian area of London with a view to securing a career in classical dance. This was Edwardian London, new rhythms from across the Atlantic were reaching our shores; the foxtrot and the Charleston were becoming popular in West End clubs and soon ballet began to look pretty dull to young Josephine. She was a natural dancer and in 1924 partnered popular Canadian dancer G. K. Anderson, the pair becoming World Foxtrot Champions.

During the 'flapper' years of the 1920's the rich and famous were crying out for instructors to teach them the latest dance craze and helping to fulfill that demand Josephine taught and danced non-stop around London's night clubs. Across the country as the craze for ballroom dancing spread, so did the need for suitable music to dance to. Noting the popularity of the Victor Silvester strict tempo dance recordings, first issued on Parlophone in 1935, Decca decided to issue their own version and to secure success with the dancing public engaged a leading exponent of the art, Josephine Bradley, to lead the orchestra. Always a studio group, I don't believe they ever appeared in public, they began

recording in March 1937. Like Silvester it was basically two pianos, trumpet and saxophone with rhythm backing. During the next ten years Decca issued over a hundred 78's by Josephine Bradley and her Ballroom Orchestra. When in 1943 wartime London the Americans influence had taken over clubland and Silvester recorded with his Jive Band, Bradley came out with her Jive Rhythm Orchestra. Decca included her recordings in its MW 'Music While You Work' series and in the early fifties issued a 10 inch eight track LP 'Where or When and Other Pieces' by the band.

Although never commanding such a high profile as Victor Silvester, Josephine Bradley certainly made her mark on the ballroom scene. She died in 1985, but is remembered in dancing circles with the Josephine Bradley Award.

Josephine Bradley Ballroom Orchestra Recordings

DECCA (post 1945)

F 8632 May 46 'Excuse me / Well of all people'
F 8640 Jly 46 'Cynthia's in love / It's a pity to say
goodnight'
F 8653 Aug 46 'The memory of a waltz / Day by day'
F 8664 Sep 46 'Prisoner of love / Why won't somebody
love me'
F 8689 Oct 46 'And then it's heaven / My best to you'
F 8700 Nov 46 'The 'Ampstead way / St. Bernard waltz'
F 8710 Nov 46 'One more tomorrow / Watta ya gonna
do'
F 8715 Feb 47 'Five minutes more / The you that used
to be'
F 8740 Feb 47 'April showers / September song'
F 8741 Feb 47 'I keep forgetting to remember /
Daybreak'
F 8754 Apr 47 'Sleep my baby sleep / For sentimental
reasons'
F 8755 Apr 47 'Fuzzy wuzzy / While the sun shines'
F 8779 Jun 47 'How lucky you are / The Royal minute'
F 8780 Jun 47 'Smile right back at the sun / Don't fall
in love'
F 8789 Sep 47 'Au revoir / Roses of Picardy'
F 8819 Dec 47 'Paul Jones No.3 (two parts)'
F 8855 Mar 48 'Ho ho / La complainte de l'esclave'
F 8861 Apr 48 'Auls lang syne / Happy birthday to you'
F 8887 Jun 48 'I never knew / S'wonderful'
F 8932 Jly 48 'Long after tonight / Shine'
F 8933 Jly 48 'Don't blame me / Suddenly it's love'
F 8972 Oct 48 'Julian tango / Obsession tango'
F 8999 Nov 48 'So tired / Betty Blue'
F 9009 Nov 48 'The cuckoo waltz / Time alone will tell'
F 9202 Aug 49 'Mama yo quiero un novio / Sane toi'
F 9252 Nov 49 'How can you buy Killarney / Two little
new little

blue

little eyes'

F 9253 Nov 49 'A' you're adorable / La raspa'
F 9371 Mar 50 'I can dream can't I / Why is it?'
F 9372 Mar 50 'Is it too late / We all have a song in our
hearts'
F 9431 Jun 50 'I'd've baked a cake / Me and my
shadow'
F 9432 Jun 50 'Marta / Ain't she sweet'
F 9528 Nov 50 'Sometime / Whispering'
F 9539 Nov 50 'Sleep / Charleston'
F 9570 Dec 50 'Where or when / One night of love'

Johnny BRANDON

Johnny, a Londoner, was not just a singer but also a writer of many tunes including 'Opportunity', 'Once upon a winter time', 'Red silken stockings', 'The telephone song', 'Wonderin' and whistling', 'Lonely dreams, lonely lips, lonely heart', 'Heartful of love'

and Tony Brent's 'I don't know what to do with my time'. He often used the pen names Ed Franks and Bob Geraldson and co-wrote with Peter Hart.

First seen on stage in 1938 when he was only twelve, Johnny was a complete all-rounder and included dancing and acting among his talents. At fifteen he appeared with the Old Vic Company in 'The Time Of Your Life', had several small parts in films and was seen in C.B.Cochran's West End revue 'Big Top' that opened at His Majesty's Theatre in May 1942. From here he went into Jack Hylton's 'More New Faces' and then George Black's 'Strike A New Note', but on opening night, 18th March 1943, at London's Prince of Wales Theatre Johnny received his army call up papers and his show-business career came to a temporary halt. However during his war service in the Royal Signals he did add another string to his bow, becoming a disc jockey with the British Forces Radio in Germany.

Following demob Johnny collaborated with Ray Martin in the writing of many of the songs for Jessie Matthews' stage revue 'Maid to Measure' which, after a provincial try-out, opened at London's Cambridge Theatre in May 1948. He also appeared in the show. During his early days Johnny also wrote several radio shows, some of them with another star in the making, Benny Hill.

During the summer of 1950 Johnny was in Scotland appearing in the '21st Gaiety Whirl' at Ayr's Gaiety Theatre. In reviews he was said to be "the hit of the show with his singing, dancing and light comedy routine". After the season ended a reformed show transferred to London's exclusive Twenty One Room Club as the 'Twenty One Gaiety Revue', giving him his first West End cabaret appearance. On Saturday 21st October 1950 he was in the television production 'Mud In Your Eye', for which he had written the musical numbers.

In April 1951 Johnny made his first recordings for Columbia, several duets with Marie Benson that included one of his own songs, a boy-meets-girl number, 'Strangers'. There was also a 12 inch 78rpm selection by Columbia artists to celebrate the Festival of Britain on which Johnny sang 'Lily of Laguna'. His first solo disc was 'Wimmin' a folksy tune that included xylophone, concertina and harmonica in the Norrie Paramor backing. On the reverse, in contrast, was an up-beat number, 'Captain Kidd'.

As well as his vocal efforts Johnny's songwriting talent was often in evidence and during a ten week period from March to May 1951 at least one of his compositions was played every week by Jack Jackson on his 'Record Round Up' programme.

With his reputation ever increasing Johnny was booked by Henry Hall for his 1951 summer show 'Right Monkey' at Blackpool Central Pier. The show starred Northern comedian Al Read with singer David Hughes and ventriloquist Bobbie Kimber.

Johnny's continued record output included 'Slow coach', his version of the popular American No.1 'Slow poke'. Out in February 1952 it was backed by the novelty number 'Oodles of noodles'.

On 25th September 1952 Johnny added West End musical comedy to his list of achievements when 'Love from Judy' opened at the Saville Theatre. The show, which had a pre-London run at Coventry Hippodrome during August, starred Bill O'Connor, Jean Carson and Adelaide Hall. Johnny played Jimmy McBride with June Whitfield playing his

sister. 'Love from Judy' was a musical version of a 1912 story, 'Daddy Long Legs' that had already spawned three Hollywood film versions with another, starring Leslie Caron and Fred Astaire, still to follow in 1955. After a very successful London run the show went on tour and Johnny was still playing in it two years later.

After a short flirtation with Philips Records (he featured on the label's very first single in January 1953), Johnny joined the small Polygon company. It was here he recorded his only two chart entries, both during 1955 and both his own compositions. The first, 'Tomorrow', came out in September 1954 but it wasn't until versions by among others Max Bygraves and Lita Roza joined him the following year that the public began to take notice. Entering the Top Twenty chart early in March, Johnny's disc soon rose to No.8 before dropping out again in April just as his single 'Don't worry' entered the shops. It was not quite so successful but reached No.18 during July. Both titles were re-issued back to back by Pye after they took over the Polygon company.

Johnny appeared in the 1955 film 'Fun at St.Fanny's' that starred Fred Emney and Cardew Robinson, and billed as "King of Zing" he toured in several variety packages. One, titled 'Las Vegas' and presented by Paul Raymond before he moved into Soho, boasted "the wonder of stereophonic sound".

In October 1955 Johnny set off for America to promote his recordings which were released there on M.G.M. The visit was subsequently extended and over the next seven months he worked his way around the States appearing coast to coast in numerous, mainly out of town, venues.

Back home in July 1956, he spent the summer in Harold Fielding's 'Music for the Millions' touring holiday resorts. By the autumn he had returned to the States for an even longer stay, this time booked into cabaret at many of the popular night spots. During 1957 he had a daily spot on radio station WTTG from Washington.

On record, never one to outstay his welcome, Johnny tried Parlophone then signed up with Decca in a deal that included recording dates in America for the London label, which also issued his Decca numbers over there. His November 1959 Top Rank release was also an American recording made for the Laurie label. Also issued here on Top Rank, 'Manhattan lullaby' and 'Lazy baby', recorded in the States by the Roy Granger Orchestra and Chorus, were both Brandon compositions.

Johnny later went to live and work in America and, aged 80, was reported to still be there in 2006.

Johnny Brandon Recordings

COLUMBIA

DB 2834 Apl	51	(with Marie Benson)	'The chicken song / I ain't gonna grieve'
DB 2842 Apl	51	" " "	'Strangers / How could you believe me when I said I loved you when you know I've been a liar all my life'
DX 1750 May	51	'Lilly of Laguna'	(part of 12 inch Columbia Cavalcade medley)

DB 2856 May 51 'Wimmin` / Captain Kidd'
 DB 2886 Jly 51 'An armful of roses / Ev`rybody clap hands'
 DB 3000 Feb 52 'Running away to land / Dry your eyes
 Annabella'
 DB 3012 Feb 52 'Slow coach / Oodles of noodles'
 DB 3041 Apl 52 'Painting the clouds with sunshine / Nothing'
 DB 3061 May 52 (with Norrie Paramor orch) 'The Malloys ride
 again / The greatest show on earth'
 DB 3080 Jun 52 'What good is a gal / Busybody'
 DB 3105 Jly 52 (with Shani Wallis) 'Blackpool bounce'
 DB 3140 Sep 52 'One for the wonder / You`re the cause of it all'
 DX 1853 Nov 52 (with Audrey Freeman) 'What do I see in you'
 (part of 12 inch selection from the musical
 Love from Judy')
 PHILIPS
 PB 100 Jan 53 'The glow worm / Pot luck'
 (acc by Geoff Love Orch & Chorus)
 PB 118 Mar 53 'Selection from Hans Christian Andersen' (with
 Jean Carson, Gary Miller, Johnny Brandon,
 Glen Mason, Bill Lowe and the Rita Williams
 Singers acc by Wally Stott Orch)
 PB 139 May 53 'Bottle me up / I`ll be hanging around' (with
 the Rita Williams Singers acc by Geoff Love Orch)
 PB 143 Jun 53 (with Barbara Leigh & Bill Lowe) 'A selection from Guys and Dolls'
 POLYGON
 P 1103 Mar 54 'Dreamer`s holiday / Heartless'
 P 1111 May 54 'Sing me something soft and sentimental /
 Merci
 beaucoup'
 P 1131 Sep 54 'Tomorrow / High as a mountain' (acc by Norman
 Warren Music)
 P 1142 Nov 54 'Warning / 2-4-6-8'
 P 1163 May 55 (with The Phantoms) 'Don`t worry /
 Strike it lucky'
 P 1174 Jly 55 'Anyone can be a millionaire / Love and kisses'
 (acc by Norman Warren Music)
 P 1187 Oct 55 'Home / I`m burning my bridges behind me'
 (acc by Norman Warren Music)
 PYE NIXA
 N 15016 Nov 55 'Home / I`m burning my bridges behind me'
 N 15025 Jan 56 'Tomorrow / Don`t worry'
 N 15029 Feb 56 'Anyone can be a millionaire / Love and kisses'
 (all above are re-issues of Polygon recordings)
 N 15038 Feb 56 'Lucky star / The United Street parade'
 N 15055 Jun 56 'A heartfull of happiness / Who cares'
 PARLOPHONE (U.S. 'King' recordings)

R 4174 May 56 'Rock-a-bye baby / Lonely lips'
 R 4207 Sep 56 'Shim sham shuffle / I didn`t know'

DECCA

F 10778 Sep 56 'Glendora / Song for a summer night'
 F 10858 Mar 57 'Nothing is too good for you / A sort of a

feeling'
 TOP RANK

JAR 241 Nov 59 'Santa Claus Jnr. / I hear a bluebird sing'

Bobby BREEN

A Canadian born in 1927, Bobby was a boy soprano and spent his early years living in America. At the age of eight he was on radio coast-to-coast in the Eddie Cantor show. Bobby began recording in 1936 and many sides were issued over here by Decca.

He appeared as juvenile lead in several RKO films during the thirties, but having grown out of this occupation took to night club singing and toured Australia, New Zealand and South Africa, arriving in Britain in the late forties.

Billy Ternent used him as vocalist on a 1950 recording session and Bobby, still having a rather high pitched voice, went on to record several further sides over here as a soloist. He eventually returned to the states and became a agent.

Bobby Breen Recordings

DECCA

F 6086 36 'It`s a sin to tell a lie / Let`s sing again'
 F 6177 36 'M-O-T-H-E-R a word that means the world to me / The

rosary'
 F 6301 37 'Rainbow on the river / Flower song' (both
 from his film 'Rainbow On The River')

F 6747 38 'In a little Dutch kindergarten / Sleep my

baby sleep'
 F 6950 38 'Put your heart in a song / Telling my troubles to

a mule'
 F 6951 38 'Happy as a lark / The sunny side of things' (above four sides from his film 'Breaking the Ice')

F 7113 39 'Blue Italian waters / Fisherman`s chantie' (both from his film 'Fisherman`s Wharf')
 F 7303 39 'Ave Maria / Largo (ombra mai fu)'

H.M.V.

BD 480 Jan 38 (both from his film 'Make A Wish')
 'Make a wish / My camp fire

dreams'
 BD 573 Aug 38 (both from his film 'Hawaii Calls')
 Hawaii calls / Down where the trade wind blows'

COLUMBIA (with Billy Ternent Orch)

FB 3563 Jly 50 'Oh! you sweet one / Dearie' (both duets with Eva
 Beynon)

FB 3564 Jly 50 'June is bustin` out all over / If I loved you'

NIXA

NY 7777 Aug 51 'Too young / Tinker tailor'
NY 7778 Sep 51 'The water mill / The waltz of
September'
NY 7779 Oct 51 'So deep my love / White wedding'
NY 7780 Oct 51 'Five minutes to midnight /
Ciribiribin on the
mandolin'
NY 7781 Nov 51 'The water mill / Tinker tailor'

In 1954 a different Bobby Breen, a West Indian, was signed as singer with Tony Crombie's rocking group and later formed his own Rock 'n' Roll Rockers, touring with them in variety. By the late fifties he was regularly singing with the Johnny Dankworth Seven and broadcast with them on the radio series 'The Seventeen to Twenty Club', with Toni Eden.

In 1962, while still appearing with Johnny Dankworth, Bobby hosted a regular Tuesday night 'Blues and Twist' club at the Cowley Arms, Leytonstone, north London.

FONTANA

H 373 Mar 62 'Everybody twist / When the lights go out

Alan BREEZE

Anyone who remembers Billy Cotton's Band on the radio Sunday lunchtimes or their later television shows, will surely remember "Ol' Breezy", as Cotton often referred to Alan, vocalist with the band for 36 years.

Son of operatic singer Louis Breeze, Alan was born East London on 9th October 1909. He made his first broadcast as a boy soprano on a children's programme from 2LO at Savoy Hill. By the time his voice had broken and he'd left school he began earning a few coppers singing around local pubs accompanying himself on piano, which he could just about play by ear. As he grew more confident the pennies turned to shillings when he moved up to working men's clubs. But any attempt to break into variety came to nothing when agents met him and discovered he had a bad stammer. This voice impediment was a challenge to him all his life, but something he managed to control on stage to the extent that listeners and viewers were never aware of it.

Eventually Alan did get into show business, making a useful income ghosting songs for actors in films. It was while working on the 1932 film 'The First Mrs. Fraser' that he met Billy Cotton whose band was also in the film. Cotton took to Alan and asked him to join the band and so their long association began. The same year he made his first records, with Bill on the Regal label.

Over the years Breezy was called upon to sing all manner of songs but without doubt he excelled on the comedy numbers, a stock in trade for the Cotton band. Alan himself reckoned the most popular was 'I've got a lovely bunch of coconuts'. Throughout the fifties and early sixties Billy Cotton and his Band, on radio or TV, was a weekly treat enjoyed by millions and Alan was always there to jolly the proceedings along.

That continued until 1965 when he was just dropped from 'The Wakey Wakey Tavern' the

band's television series. The decision was harder to take as it was made "to give the show a new style" by Bill Cotton Jr., at the time Head of BBC Entertainment. Alan never really got over his disappointment, although he continued to sing with the band on radio until its final broadcast in October 1968.

Then, almost 60, he could have retired to the country pub he ran with his wife Rene in Flixton Suffolk, but he didn't. Instead he took up the offer of a part in the West End musical based on the works of Noel Coward, 'Mr. and Mrs.' that opened at the Palace Theatre with Hylda Baker, Honor Blackman and John Neville in December.

After the show's run Alan did pack it in and put his feet up in the lounge bar, until poor health forced him to sell the business in 1975. He moved into a small cottage near Norwich, and died there on 15th January 1980. Two of his three daughters, Olivia and Michelle, followed their dad into show business. Tragically, his son Graham died in a tractor accident on the farm that surrounded his Suffolk pub.

(I have not attempted to list Alan's numerous recordings, but many are included in the Billy Cotton listing printed in 'In Tune' No.24)

Rose BRENNAN

Probably one of the Fifties' most underrated singers, which is possibly due to the fact that she was happy to remain a 'band singer' with Joe Loss rather than escape as many of her contemporaries did, into a solo career.

17 year old Rose had already had two successful seasons singing with the Neil Kearns Orchestra at Dublin's Olympic Ballroom and Johnny Devlin's De Luxe Orchestra at the nearby Crystal Ballroom, when Roy Fox went to Ireland in late 1949 hoping to revive his earlier band-leading successes. Hearing Rose sing, he booked her for his stage show at the Theatre Royal in Dublin. When Fox moved on, Rose joined the Billy Watson Band at Dublin's Clery Ballroom, while by now she was also a regular voice on Radio Eireann's 'Happy Days' and 'Beginners Please' series.

When in April 1951 Elizabeth Batey, vocalist with Joe Loss, fell and broke her jaw, Joe was desperate for a replacement and remembered hearing Rose Brennan on radio during a recent visit to Ireland. Within days he had located her and, before a week was out, she was in Manchester rehearsing with the band.

So pleased was Joe with the reception Rose received from the public that, even when Elizabeth had recovered and returned to the bandstand, he kept Rose on as well. She took most of the sentimental ballads while Liz had the up-tempo numbers and duets with Howard Jones.

So began fifteen years during which Rose remained an important ingredient of the Joe Loss successful happy mix, proving herself able to handle any style of song. During these years she made several recordings, at first as the vocal addition to the orchestra's lead, but later in a solo capacity labelled as "Joe Loss presents Rose Brennan". Surprisingly, it wasn't until 1961, now on the Philips label, that she reached the heights of the hit parade when 'Tall dark stranger' made No.31.

In early 1955 a throat infection meant she was

one too' I`m a lonely

BF 1327 Apl 64 'Make room for one more fool /
Johnny let
me go'
BF 1361 Sep 64 'No regrets / You want me to go now'

Rose Brennan Recordings

BD 6110 Nov 51 'Lili Marlene'
BD 1284 Apl 52 'To think you`ve chosen me'
B 10287 Jun 52 'Goodbye sweetheart'
B 10322 Jly 52 'I miss my darling (*with Howard Jones*)'
B 10331 Aug 52 'My darling, my darling'
B 10359 Oct 52 'Somewhere along the way'
B 10378 Nov 52 'Isle of Innisfree'
B 10391 Dec 52 'Got you on my mind (*with The Kordites*)'
B 10405 Jan 53 'A moth and a flame'
B 10427 Feb 53 'Why don`t you believe me'
B 10448 Mar 53 'Wishing ring'
B 10572 Oct 53 'If you love me / The whistling gypsy'
B 10630 Jan 54 'My heart belongs to only you / Kiss me
again'
B 10649 Feb 54 'Till we two are one / Love me'
B 10696 Apl 54 'Sweet cheat / You all come'
B 10718 Jun 54 'Love, tears and kisses / Joey'
B 10798 Nov 54 'Starlight / Whispering leaves'
B 10812 Jan 55 'Let me go lover / The spinning wheel'
B 10846 Mar 55 'Ding dong / Sincerely'
B 10858 Apl 55 'When I see a ship / Pledging my love'
B 10888 Jun 55 'I love to dance with you / My wedding
day'
POP 112 Oct 55 'Wake the town and tell the people /
Ten little

Fahey orch)
POP 548 Oct 58 'Mean to me / Treasure of your love'

JAR 152 Jly 59 'Johnny let me go / My summer diary'

PB 1193 Nov 61	'Tall dark stranger /	The girl with the
wistful eyes'		
PB 1229 Apl 62	'Come down the mountain Katie Daly /	Shame on you Shamus
O'Brien'		
326526 Jun 62	'Listen to me / Joey, Joey, Joey'	
326545 Nov 62	'Billy boy / Is there an easy way'	
BF 1267 Sep 63	'Don't do me any favours / If only I	
could say'		
BF 1304 Jan 64	'Lipstick paint a smile on me /	